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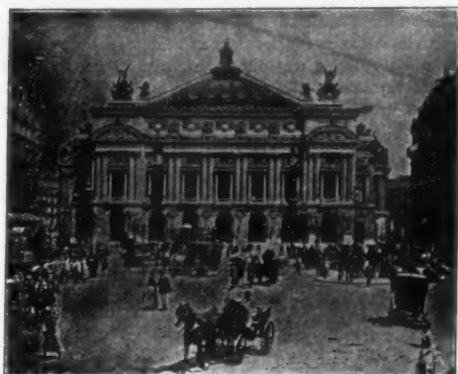
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THE MUSICAL COURIER,
8 RUE CLÉMENT-MAROT, CHAMPS-ÉLYSÉES,
PARIS, August 12, 1896.

AVIS.

Ces lettres de Paris ainsi que la page 3 sont reproduites à Londres, et dans toutes les grandes villes où le MUSICAL COURIER est publié, dans les deux continents, ainsi qu'en Australie, et aux Indes, tous les mercredis pendant toute l'année.

THOUGHTS ANTICIPATIVE.

La vraie noblesse n'est pas d'avoir un nom à soi, un génie à soi, c'est de participer à la race noble; c'est d'être soldat perdu dans l'armée immense qui s'avance à la conquête du parfait.—RENAN.

I SHALL be pleased to meet and welcome all musicians and students returning to Paris from vacation, as well as all new ones coming into the city, to whom advice, suggestion, help to plan the year's work, and the experience of others might be helpful. Shall be at home mornings usually, and other times by appointment.

No, I do not charge for such things. It has been suggested by a man, one of those who cannot comprehend how any living person could think a thought, write a line, or speak a word except for cash value received, that I must be "making a fortune" here by kindness to musicians in general and to French pronunciation in particular.

The man will doubtless be privileged to see more after he has been done over a little more in another incarnation, but meantime I beg him to know that when I set my head for making money it will be big money, big and worth while, not through picayunish fussings with impoverished students and struggling French teachers.

For the present my mind is not set that way, not because I do not need it or want it, or would not know how to use it, but because I will not place myself in contact with the crippled and despicable spirit (of which such men are an example) which is inseparable from and inevitable with all whose motor of action is money making.

By my own desire I do not have a sou here in Paris, except my regular MUSICAL COURIER salary. When I take a notion to find that insufficient I shall stop it, not supplement it, and adopt a much less exacting and more charming manner of existence.

If I am good to people it is in form of debt payment to Fate. I have been petted, praised, loved and encouraged in this good world in a way given to few of those in it, and that I little enough deserve. The only means of expressing the gratitude I feel is by passing the benefits on to others.

Love is the only legal tender worth offering in life, and after that music. I can love only one person at a time, of course, so that leaves music as the coin medium for all the rest. And that is all there is to it.

Let this be sufficient on this subject for that underdone person, and for all of his kind.

So then, I shall be here the servant of all good, nice, honest musicians, young and old, talented and lacking, rich and poor, until I tell you different. Bring me your joys and sorrows, difficulties and triumphs, hopes and deceptions, and let us talk things over. I have one of the sweetest homes in Paris in which to receive you and nothing to interrupt—and an elevator to come upstairs on.

Teachers need not be afraid that you come. The only question that I have never answered here, and never will, is "With whom shall I study?"

I should not have the slightest hesitation in pulling down a hornet's nest if by so doing I should provide unquestioned and incontestable good for my musical compatriots. No such thing is possible, however. There is good and poor in every studio the earth over, as in every church. Art and Christianity exist just the same, and it is for each soul to find its own salvation.

Teachers who benefit one will not another, and the questions of time, money, previous education, talent and disposition must enter into the balance of decisions.

I again plead with girls to weigh well the pros and cons before crossing the ocean; also to see to it that they are

prepared as much as possible to profit by the inestimable benefits offered in Paris. Learn to believe in Art, not personal return; in growth, not squirmings; in consecutive action, not jumps and whirls; in concentration, not "splash work;" and, above all, in symmetrical, uniform beauty in—everything.

WHERE TO SEEK GUIDANCE AS TO COMING.

Inasmuch as much instruction on this important subject was flowing homeward before you began to remark the current, I would suggest that definite treatment of the subject began in October, 1894.

Although the purely French musical discussions which preceded would be excellent nourishment for the study spirit you so lack, the practical hows, whys, wheres, dos and don'ts of Paris study commenced with the date indicated.

That practical discussion was not by any means, as has been stated sometimes, wholesale discouragement of coming here. It was a complete examination of all sides of the matter, an illumination of a subject hitherto vague and obscure, in which, after all, lack of knowledge was more in fault than lack of sense. I beg you hunt up those numbers, not only hunt them up but keep them by you, and go over them with the girls when discussion on "Shall I go or shall I not?" comes up. Costs and expenses, what to do and what to avoid, suggestions and guide posts of all sorts are all there. Your parents or guardians could not present you with a more useful present for birthday, Christmas or New Year's than these back numbers.

SUMMER LOSSES.

Of some thirty subscribing MUSICAL COURIER readers seen this week few have seen the paper since June, many not since May, by reason of traveling about and the impossibility of receiving the numbers regularly. They wish to know the dates of the following subjects to which their attention has been directed. As many others may be in the same position the simplest way is to print them:

Vocal Work in the Conservatoire, July 12 and 19.

Thoughts by Impresarios, July 22 and 29.

The Relations of Home and Foreign Study, August 5.

Musical Career for Women, July 1.

Don'ts for Paris, May 6, 13 and June 24.

How to Cure Nervousness in Musicians, April 15.

Securing Engagements, June 3.

In case you have not yet reached home somebody had better cut this list out for you and fasten it in the mirror, where you will be sure to see it.

WANTED IN PARIS BY AMERICANS.

A FRENCH CONVERSATION SALON, open afternoons or morning or both, where for a franc or two American students of French may have a chance of hearing the language spoken and practicing what they know themselves; in other words, of opening their ears and oiling their tongues. There is no earthly provision for this sort of thing here, and we need it more than we do these tea and coffee rooms, where students who are over here expressly (?) to learn French congregate and chat nothing but English by the hour, which they could do just as well in Denver, Cleveland or Boston as in Paris.

A SCHOOL OF PANTOMIME, where somebody should read a poem or story to a roomful of young people, and then have several persons go to work and personate that story in pantomime or expression without speaking a word. It would be found that not one woman in ten could pick up a flower dropped by a lover, or drop one for a lover to pick up. Two artists, men or women, one to read, the other to personate, who would give entertainments of this character in the various boarding houses of the city, could have all the pupils they wanted to form such a class and afterward found a school. For singers—all singers—need that more than they do "vocalises."

AN OPERATIC CLUB to be sustained by pupils as part of their education, where all who had learned even one rôle or had finished studio work should meet and go through the acting with others who were also studying, so as to become accustomed to space, to their own voices, to laugh at themselves, correct gestures, &c., and act, act, act till permeated by the rôle. Might be aided by superannuated artists who knew tradition and needed a couple of francs a month. To have regular dress rehearsals, with orchestra on occasion, to show managers what they looked like in harness.

A PAID COMMISSION or jury in the interest of parents to examine people who imagine themselves called to the stage, and show conclusively to those not so called the error of their ways. An appeal to Government to protect parents against teachers who might attempt to take money from such mistaken ones under false pretenses.

A system of ventilation for places of musical entertainment, so that the American who can sleep on a mountain top without harm may not suffocate, where a Frenchman puts cotton to match in keyhole and ears to protect him against "un courant d'air."

I fear these are all objects that will have to be cared for by American enterprise, as we are more accustomed to organizing new ventures, and have more possibilities for providing means to ends. Native art talent could be turned

to immense account here by an energetic and ingenious spirit, and to the benefit of very many people.

DÉBUTANTS' DEPARTMENT.

I have been thinking much of this subject, and the more I think the more reasonable and wise it seems to be.

Indeed, I do not see why one should not be established at every point that is a study centre and where there is a MUSICAL COURIER branch office, and whether instrumental or vocal. Agents and impresarios have their eyes on London and on Berlin as on Paris, and students are equally studying and looking for engagements. Of course you have that objection that you are débutants and that it would hurt you to be known as such.

I do not see but what it would be better to be known as débutants than not to be known as débutants.

You are débutants, you see, and you cannot get away from the fact. The only way to get away from the fact, indeed, is to get out of the condition; that is, to get an engagement, and the quickest way to get an engagement is to be ready for one and say so.

Get over the idea that you must wait for something big. As a girl said last evening:

"I never will stoop below grand opera!"

I can assure that young lady that in her present condition of dramatic incapacity it is opera which would have to stoop to her. And opera does not do that, she only stoops to conquer, coquette that she is; and she is a selfish baggage, besides, after the manner of coquettes, not the least bit in love, but insisting on being well served!

Think well over this when about ready to take your place. Go and see our people wherever you are studying. Advise with them and have them arrange to "Let your light so shine before men that they may see your good works," and save you four or five years of your precious lives and looks.

Be ready to begin anywhere, but be ready to begin well. As the *Brooklyn Eagle* wittily put it recently:

"If she is any good in the choir, she will fill the church. If she does not fill the church because she is in the choir, she is no good," or words to that effect.

PARIS.

M. Guilment is back from his Bayreuth trip and enthusiastic over what he has seen and heard, or rather what he heard without seeing, for he was delighted most of all with the darkening of the house during the opera, which was most effectual in centring attention, stirring imagination, and saving the illusion from breaks by distraction.

The hidden orchestra, too, pleased him immensely. He would wish, however, that there were some means whereby the music could be allowed to ebb and flow with emotion, as, for instance, is done by organ swell. It gave him an annoyed and restricted feeling to have the volume of musical background of about the same density, or intensity rather, under all circumstances. He has no doubt, from the way in which Wagner improved on his own work continuously, that he would have arrived at creating a sort of "boîte expressive" for his orchestra had he lived.

The excellent ventilation of the building impressed the Frenchman also, by which was his remarkable progressiveness certified to. The graded seats and absence of hats and bonnets was a feast to his soul. The fact not only of not having anything in the way, but of having no fear of having anything in the way, was an experience worth going for in itself. The women did not leave their head gear in dressing rooms, as is generally imagined, but simply removed them and kept them on their laps.

"What would you do if the woman in front of you would not take off her hat?" somebody asked the director.

"Keep the number of her seat," he said, "and when she came again deny her admission except on condition that she left her bonnet in the vestiaire. Those things are so easily arranged. All necessary is that people know that certain things are decided upon."

Why do not people everywhere understand this last point? All that people would have to do anywhere is to mark "No hats" on a corner of the program (or words to that effect). Anybody would imagine that we women insisted on keeping on our hats in a hall. But we don't. Looks govern that thing wholly. Many of us look a great deal better without our hats, or could arrange to be so with a little extra pains if we only knew that it was expected.

What we hate is being obliged to remove our hats when our hair is arranged to keep them on, and vice versa. To a man with little or no hair, and whose lines of expression are fixed, this makes no difference whatever. To the average woman whose entire expression is changed by a hair or a curl, a centimetre high or low, forward or back, a stray lock or the absence of one, it matters much—often the amount of an entire evening's pleasure. I have seen women look positively plain and homely by a misarrangement of hair, who by the slightest tuck, raise or pat would be restored to their own pretty selves. The agony of a woman to catch a glance in a mirror after she has removed her hat or bonnet is unimagined by her male companion, and would be incomprehensible if he happened to be made aware of it, so profound is this thoughtlessness in these regards.

Dear me! only for "them" we would not care a cent how

we looked. Why should we care—only for them! And they will never, never learn that small, little, pitiful secret of the poor unfortunate creatures who live only in the reflected light and don't dare show it!

Anyway, we are quite ready and willing to go into a hall dressed or undressed in any way that a manager may direct if he will only say so, because we are limitless in ingenuity of assimilation, and all we need is a hint. But we want to be all hinted together.

It is no good to grumble and growl and swear at individuals. You see it is not. Put it on the play bills at the door: "Hats kindly removed," and this whole nuisance will melt like spring snow. Think of the relief!

M. Guilmant wants very much now to hear Tristan, which is his favorite, and Parsifal under the same conditions. He hopes to next year. The trumpet call giving a musical motive pleased him extremely. He says the more he realized Wagner the more he is overcome by his gigantic and comprehensive genius, administrative as well as inspirational. He was surprised at the number of French people at the performances. They seemed indeed to outnumber those of the other nations.

The trip to Bayreuth was made in quite American fashion for Europe, especially for a Frenchman. Leaving on Saturday he reached on Sunday, and returning on Thursday he reached home Friday. Traveling agrees with him; he never looks better than after a whiz through foreign countries. A curious thing he says is the way German beer agrees with him, while the home article makes him sick. He dearly loves one of those long "goblets that go straight down to the table," and finds the contents a most delicious and health giving beverage.

M. Henri Deshayes has gone with his family to pass the vacation in Bretagne. A packet of his music is en route for Arthur Smidt, Boston.

M. Gabrielle Fauré (with an accent), who is to take M. Dubois' place as organist at La Madeleine this fall, has left Paris for a month or more. His almost namesake, without an accent, the great baritone, Fauré, will not be back before October 4. The "yet another," who is at the head of this pretty nation, they say is very fond of music of a certain kind, but he has also fled to that Point Lookout to America—Havre—else we should be able to say just what that "certain kind" of music was. The leather covered chair of Mr. Alfred Ernst, up at the St. Geneviève Library, is also empty "en congé," so nobody can tell how he feels over the translation lawsuit termination.

No matter who is gone, the bands and the gardens remain and a lot of sweet, nice people, who are not anybody particular, but who are mighty nice just the same; and the composers stay with us too, sure, although they say that nobody has ever written anything worth while for outdoors. Why so? I suppose, because everything "made" is so puny "outdoors."

It is a pity to spoil an idyll for truth, but indeed I am forced to admit that very often the instruments of the outdoor bands here seem to have something the matter with them. You get nervous and feel as if you must go and turn every single string and key up, up, away beyond where it ought to be, so as to get comfort. You have the impression that a page of writing slanting down hill gives you. The chords lack that sort of a glory of mastery that comes when everything is taut and trim and just in place.

I suppose part of it is that the bands are "made up," the players not sufficiently bound together. Then too, many of them commence to play just as they come on the ground without any "Czar's music." How can they dare do that, it takes such a little thing to make such a big difference—in harmony?

Another thing that is unsatisfactory is an arrangement of foreign music by the ordinary French musician. There is a lack of take hold and grip that seems to come from lack of rhythm as much as from lack of body.

Do you know, I am coming to have a queer little idea that the French is not a rhythmic race. I have never yet seen a French person of any class or age who would beat time satisfactorily. They all make motion with the music, but that is not it.

You see, there seems to be in music a time and a movement. The former is to the latter as the beat of waves against rock to the spray which breaks above it. I may be

entirely wrong, but personally it is that timing, and the harmony woven in it, which is the music of music! That is what gets the call that must be followed, the stir that cannot be calmed, the cry that will not be stilled. Break it for an instant, and the whole thing goes and you get cross and seasick.

The thought is occurring to musicians here that it would be wise to make counterpoint severe, rigid and exacting, precede harmony, which is more indulgent. The idea is there to be tried. Pre natal rhythms, native harmony in character and knowledge of the "unity in variety," which underlies all beauty, would not be bad preparation for the counterpoint.

The Opéra Comique does not open its doors before September 15 by reason of various renovations.

A. M. Claude Terrasse, pupil of M. Gigout, has been appointed organist to the place left vacant by the death of M. Th. Salomé at La Trinité.

Javotte is the name of the ballet score just finished by M. Saint-Saëns. It has three tableaux and will last about an hour.

What becomes of the Premier Prix and other graduates of the Conservatoire is often asked. Two of this year are engaged by the Opéra Comique, two in theatres, not the Comédie Française, one at the Porte St. Martin, one at the Monnaie in Brussels.

Une Berceuse Anticipative is occupying the inspirations of composers in view of the visit of the gracious Impératrice de Russie. They should make it comprehensive enough for all possibilities. A Grand Opera gala will be provided among other musics. A Russian opera should be arranged for by all means. The visit will bring many musicians back to town earlier than their wont. Tant mieux!

Sibyl Sanderson and Vienna is the latest report. The singer is still absent from Paris and her pretty home is marked "à louer."

M. Paul Seguy has scored a summer success at Cabourg by his singing of Niedermeyer's Pater Noster, Dumont's Credo, Faure's O Salutaris! and Trois Soldats and various old songs. M. Seguy is a preferred pupil of Faure.

Mrs. Grünwald, in Lucerne, calls to mind a warning of Mr. Floersheim to women not to attempt the Beethoven Emperor Concerto, in describing the playing of the masterpiece by Carreño in a "wholly uninspired manner." The Liszt Fantaisie regained ground and a triple recall, again lost by a most tame performance of Chopin's Berceuse.

Mr. and Mrs. Julian Story are at Lucerne, also Bernard Stavenhagen from Weimar, also Minnie Hauk and her husband, the traveled and entertaining Baron von Wartegg, who have a villa "Trebschen" just out of the town and entertain delightfully. Achille Errani, of New York, is visiting them, for he was the prima donna's teacher and calls her his "first daughter in art, second in heart." The artist Euke, from Berlin, has also been their guest this summer, and has just finished a fine full length portrait of Minnie Hauk as Carmen.

Lucerne is the cradle of the Meistersinger, by the way, and Madame Wagner has a villa there.

Delna creates next the rôle of *la Haltière* in Massenet's Cendrillon. Pigné has been writing music for fairy tales for Lorrain. M. Ambroise Thomas left two musical funds, one for the Institute, one for the Conservatoire. His portrait of Cherubini goes to the library. I don't know where that library is going to put its gifts. Many of the last are still piled up in their cases for want of room. We will see what M. Dubois says when he returns from Rosnay about enlarging the whole Conservatoire building.

One thing which must strike every foreigner in Paris is the extent, the immense tracts of property laid out in parks, gardens and fairy glens, and the intense frugality in household accommodation. There is not a closet or place large enough to hang up a watch in. The boys write their examinations and prix de Rome cantatas in dark boxes like our storerooms, and this most illustrious musical institution in the world receives its guests in a match box, and patches the cloth on its long hard benches. Yet outdoors it is a Midsummer Night's Dream!

M. L. Boëllmann, the young organist composer, is resting with his family at Geneva. In passing through that city recently M. Saint-Saëns, at a concert in Victoria Hall, was present at the playing of the beautiful F major Sym-

phony of his young friend, which was first heard in Paris at a Lamoureux concert.

Massenet's *Manon* for the Czar at Vienna; a French evening, probably Reyer or Gounod, for him here, Guilmant's *Marche Nuptiale* at the royal wedding in England, and Widor in Italy—really French composers are not slighted this year.

The most haunting and impressive music I have ever heard is the cooing of tourterelles in Fontainebleau Forest. It is like the floating of love sighs out—into eternity.

FANNIE EDGAR THOMAS.

Genevieve Clark Wilson.

THERE are singers and singers. Those who can sing and those who cannot. Genevieve Clark Wilson not only can sing, but is one of the few giving real delight to the listener. To a beautiful voice of glorious timbre are united purity of vocalization, exquisite finish and a refined, educated method.

Mrs. Clark Wilson's voice is a high soprano and peculiarly adapted to oratorio work on account of the perfect ease with which she reaches and sustains her high notes, which are of bell-like quality. Oratorio music is her principal work and that which she likes better than all else, and there are very few singers capable of so well interpreting such music. But her repertory is not exclusively oratorio, as in German Lieder she is absolutely delightful, while her enunciation in English songs is perfect.

To Mr. Henschel and Mr. Frank Morse, of Boston, Mrs. Clark Wilson owes her splendid training, and it is principally due to the former that she resolved to adopt the musical profession, as he was of the opinion that such fine work and such a rare voice were too little heard. Of Mr. Morse she speaks in terms of enthusiasm, and cannot say enough in praise of his method and artistic qualities. She has innumerable applications from students for lessons, but except in rare instances will not teach, the time at her disposal being very limited. She is a hard and earnest worker, and believes no good result can be obtained without incessant application and studious labor. Mrs. Clark Wilson is contemplating a visit to Europe next spring and further study with Henschel.

Chicago has been the city of Mrs. Clark Wilson's choice for five years, during which period her success as a church singer has been of a most pronounced character. From her first appearance in that city it was simply a case of come, sing and conquer. She has always held a splendid appointment in churches remarkable for their good music. She is now in possession of the most lucrative position in Chicago, and to her work in the Second Presbyterian Church she is entirely devoted. Upon this account it is that she is obliged to refuse so many flattering offers for concert tours of any duration, as she will allow nothing to interfere with her duties.

This year she has sung in Springfield, Boston, Detroit, Philadelphia, Racine, Ann Arbor, Grand Rapids, Madison, Ypsilanti, Brooklyn, with the Kneisel Quartet in Boston, Davenport, Louisville, Toledo, Dubuque, Milwaukee, Saginaw, Spirit Lake, Monticello, Godfrey and Lakeside, in addition to her Chicago appearances.

Her success and popularity have been phenomenal and last season the number of her engagements at most of the big social events and musicales was extraordinary. These are the successes she most enjoys.

The self-display to which we are often accustomed in so many singers is noticeably absent.

Her absolute single-mindedness and modesty are indeed remarkable. She is the same gracious, winning woman of infinite charm whether on the concert platform or in her apartments at the Hotel Windermere, Chicago. Of happy, genial disposition, she is a perfect hostess as well as finished artist.

Without exception the critics have united in their opinion as to the artistic work of Mrs. Genevieve Clark Wilson. Among many notices received may be mentioned:

CREATION, LOUISVILLE.

Outside of the ensemble work of the chorus and orchestra the honors of the evening belong to Mrs. Genevieve Clark Wilson, the soprano. In the arias *With Verdure Clad* and *On Mighty Pens*, and in the duet and trios, she displayed a voice of rare beauty, pure and smooth in tone, good volume, and full of sweetness. All her work

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124 East 44th Street, NEW YORK.

was executed with the finish of an artist.—*Louisville Commercial*, April 25, 1896.

Mrs. Genevieve Clark Wilson, the soprano, is an artist of marvelous technic and superb presence. In that gem of the Creation, With Verdure Clad, and the magnificent On Mighty Pens, Mrs. Wilson sang like one inspired, and with intonation pure, sweet and perfect.—*Louisville Times*, April 20, 1896.

Mrs. Wilson's voice is faultless, clear in every note, her technic in every detail is admirable, and her intonation true to a hair's breadth. If she never sings again in Louisville the audience of last night will all their lives remember her rendering of that miraculously beautiful aria, With Verdure Clad; and, in the same unhappy event, it may be hoped that Mrs. Wilson will long remember the warmth of the appreciation with which her performance was received in Louisville.—*Louisville Courier-Journal*, April 20, 1896.

ELIJAH, DUBUQUE.

In the leading soprano rôle Mrs. Wilson won new laurels, and her fine voice was resplendent in a part that furnishes great possibilities. Mrs. Wilson's singing is attractive not only on account of her voice. She is a conscientious worker, a student, believing that whatever is worth singing at all is worth singing well, and in all of her lines one heard an exemplification of the text that met an artist's conception, and by the truthfulness of the rendering intensified the interest of the auditor.—*Dubuque Times*, May 20, 1896.

MENDELSSOHN CLUB CONCERT, CHICAGO.

To the Genius of Music was the club's pièce de résistance, not alone for effective climaxes, but the sentiment is beautiful, and happily wedded to the music. Mrs. Wilson sang the solo part, and in unity and time the rendition as a whole could not be improved. Later Mrs. Wilson contributed three little Schumann numbers that were simply delightful and thoroughly comprehensible, even though the words were German. Beautiful melodies charmingly rendered are a source of delight to all music lovers, and these efforts were particularly happy ones. In response to a not-to-be-denied request for more Mrs. Wilson sang another very pretty ballad, Springtime.—*Chicago Inter-Ocean*, May 27, 1896.

The soloists received unstinted recognition. Mrs. Genevieve Clark Wilson was recalled warmly after each appearance.—*Chicago Tribune*, May 27, 1896.

Perhaps the most ambitious number was the work To the Genius of Music, which was given out with commendable freedom. The solo was charmingly rendered by Mrs. Genevieve Clark Wilson, whose clear, fresh and sympathetic soprano tones stood out in fine relief against the background of male voices. This lady was also heard to good advantage in several songs by Schumann.—*Chicago Times-Herald*, May 27, 1896.

MAY FESTIVAL, DUBUQUE.

Mrs. Genevieve Clark Wilson's number was Spring, by Henschel. It was a rich selection and was sung in a manner that at once places Mrs. Wilson on the list of local favorites. Her voice is a rich, pure and exquisitely developed soprano, manipulated by a real artist. To whatever register the requirements called her, her tones were smooth, even and well sustained, and wonderfully melodious. In every part of her work were effects demonstrating an artist brilliantly endowed. Perhaps the most attractive number of the evening was the Bach-Gounod Ave Maria, sung by Mrs. Wilson, with accompaniment of harp, organ and flute. It was remarkable in tone combination and was heartily appreciated. Mrs. Wilson sang divinely, the grand accompaniment seemingly inspiring her to greater effort.—*Dubuque Times*, May 28, 1896.

SCHUBERT CLUB CONCERT, GRAND RAPIDS.

The singing of Mrs. Wilson, of Chicago, was exquisitely sweet and with each number she sang the audience was more and more captivated. Her presence was lovely and her manners charming. Her tones were rich, pure and clear, and all her notes were full of music, the upper ones being as clear and sweet as the song of a bird of spring. One great charm of her singing was the perfectly clear and distinct enunciation of the words of her songs.—*Grand Rapids Democrat*, February 11, 1896.

YPSILANTI—NORMAL CHORAL UNION—LAST JUDGMENT.

Mrs. Genevieve Clark Wilson makes most singers seem tame by contrast. She has a most remarkable sweet, clear, flexible soprano voice, and her singing is an artistic treat, for her tones are always true and sure, her art is unflinching and her rendering expressive. The final number was the Inflammatus from the Rossini Stabat Mater, which was given an ideal rendering by Mrs. Wilson and the chorus. There are parts of this work which realize the ideal of purest melody, and Mrs. Wilson's voice brought out this quality faultlessly.—*The Ypsilanti*, March 12, 1896.

ANN ARBOR—CHORAL UNION—ELIJAH.

The concert was one of the best, if not the best, ever given by the Choral Union. We doubt if Elijah has ever been better sung in this country. Mrs. Wilson is an excellent soprano and gained many admirers by her singing.—*Ann Arbor Correspondent for Song Journal*, March, 1896.

MADISON—CHORAL UNION—ELIJAH.

Mrs. Genevieve Clark Wilson is a lady whose charm of person would make any vocal excellence unnecessary; but when it is said that she met the requirements of the difficult soprano passages of Elijah with a voice revealing the perfection of training, sweet and strong, her contribution to the oratorio is but feebly expressed.—*Wisconsin State Journal*, March 4, 1896.

Mrs. Clark Wilson's singing was remarkable. Its brilliancy and

colorature have never before been surpassed or probably approached in Madison. She possesses a clear, sweet and very beautiful voice of wide range.—*Madison Democrat*, March 4, 1896.

Mrs. Clark Wilson, who has a voice of exquisite timbre and perfectly even throughout a wide range, sang with a great deal of feeling and her enunciation was perfect.—*Madison Daily Cardinal*, March 4, 1896.

SEMI-SACRED CONCERT, STEINWAY HALL, CHICAGO.

Mrs. Genevieve Clark Wilson's rich dramatic soprano voice, silvery and thrilling in its intonations, was advantageously heard in Costa's I Will Extol Thee.—*Musical Times*, January 1, 1896.

CONCERT, SPRINGFIELD, ILL.

Mrs. Wilson charmed her audience at the outset with her rendition of Georg Henschel's Spring, and as she sang song after song the audience seemed as if it could not be satisfied.—*Monitor*, October 30, 1895.

Mrs. Genevieve Clark Wilson's first appearance was in Henschel's Spring, and she sang with exquisite sweetness the charming song, winning many plaudits for her effort. Her voice possesses a remarkable sweetness and carrying power that did not fail to please, and her tones were clear and reached apparently without an effort. She received a hearty encore.—*Illinois State Journal*, October 30, 1895.

THE MESSIAH, RACINE, WIS.

After the Pastoral Symphony by the orchestra, Mrs. Genevieve Clark Wilson rendered the recitative There Were Shepherds Abiding in the Field with great feeling and artistic effect. Her magnificent soprano voice is particularly suited to oratorio execution, her enunciation is clear and distinct and expression artistic, and range of voice truly wonderful. Her renditions were most delightful and received merited and prolonged applause. Her rendition of the aria I Know that My Redeemer Liveth was the feature of the evening and could not be surpassed. The solos all received hearty approval.—*Racine Journal*, January 15, 1896.

LINCOLN CELEBRATION, THE AUDITORIUM, CHICAGO.

Mrs. Genevieve Clark Wilson sang Awake, Dear Maid, and Spring, with her usual rich compass of voice and was compelled to respond to several encores.—*Chicago Times-Herald*, February 13, 1896.

ELIJAH—CHORAL UNION—ANN ARBOR, MICH.

Mrs. Clark Wilson was very fine, while the quartet singing was superior to any ever given before.—*Washtenaw Evening Times*, January 18, 1896.

Mrs. Genevieve Clark Wilson, of Chicago, then appeared, and was found to be possessed of a voice of the clearest tones. No soprano has appeared here who has touched the responsive chord of sympathy and sentimentality deeper than Mrs. Wilson. Her other numbers on the program were accorded the same spirit of appreciation and sympathy.—*Grand Rapids Herald*, February 11, 1896.

CECILIA CLUB, BOSTON.

Mrs. Wilson, Mr. Smith and Mr. Townsend, in the exquisite trio in the Noël, had the opportunity of the evening, which they seized with great credit to themselves and to the composer.—*Boston Transcript*, March 21, 1896.

Mrs. Wilson has a voice of excellent range and quality, and sings well and without effort. Her intonation is good, and her style is frank and without affectation, and marked by taste and refinement. The music that fell to her share last night afforded but little opportunity for an artist to show her best powers, but she made a favorable impression, and stimulated a desire to hear her when her talents might have a more advantageous field for their display.—*The Boston Herald*, March 21, 1896.

Mrs. Wilson has a pure soprano voice, flexible and of good range. In the taxing trio in the Noël she sang with apparent ease, and throughout the evening she showed herself prepared for the appointed task.—*Boston Journal*, March 21, 1896.

DETROIT SYMPHONY ORCHESTRA CONCERT, DETROIT.

Few concert sopranos visit us who sing as charmingly as Mrs. Wilson. Her voice is always musical and true, and her singing has the qualities of head and heart which mark the artist. She has the added charm of a delightful personality. Her work was enthusiastically applauded, and she responded to an encore after her group of songs.—*Detroit Song Journal*, March, 1896.

Mrs. Genevieve Clark Wilson was the soloist, and sang the beautiful Liszt Lorelei with orchestra, and a group of songs with piano. The aria, with its seductive melody and brilliant orchestration, was given with excellent effect. Mrs. Wilson's voice is peculiarly musical in quality and well produced. She sings intelligently and with that emotional feeling which is always an attribute of the true artist. She was thrice recalled after the aria, and at the conclusion of her group of songs later in the evening gave a ballad as an encore after continued applause.—*Detroit Tribune*, February 25, 1896.

Mrs. Wilson sang the beautiful Lorelei, by Liszt, with the orchestra and a group of songs with piano. Her voice is a clear, sweet soprano, and she sings intelligently. She was warmly received last night, being thrice recalled after the aria.—*Detroit Journal*, February 25, 1896.

POLYHYMNIA CLUB CONCERT, SAGINAW.

Mrs. Genevieve Clark Wilson sang as her first number a romance and aria from Der Freischütz, and the audience immediately felt her

power. Her voice, though powerful, is sweet and smoothly flexible. She is a very popular singer in our own and many other States, and justly takes first rank among soprano soloists in grand concert and oratorio work. In her latter group, Spring, by Henschel, was exquisitely, one might say wonderfully, sung, and she responded to an encore.—*Saginaw Courier-Herald*, May 20, 1896.

ARION CLUB CONCERT, MILWAUKEE.

Mrs. Wilson, soprano, possesses a powerful voice of a pleasing quality, good schooling and sympathetic as well.—*Milwaukee Sentinel*, May 15, 1896.

HARMONIE CLUB CONCERT, DAVENPORT.

The concert was one of the most entertaining of the many excellent ones given by the society, and Mrs. Wilson did much to add to its excellence. She has a clear, pure soprano voice, and with her first solo, the Jewel Song from Faust, captured the audience. She was encored, but only bowed her recognition to the compliment. In her rendition of the aria from Carmen the beautiful singer received such an ovation that she was compelled to respond, which she graciously did by singing Home Sweet Home. The beautiful old song seemed to have additional charms under the spell of her voice, and as the lady retired she was given a second ovation.—*Davenport Leader*, April 22, 1896.

SUMMY CHAMBER CONCERTS, CHICAGO.

An artistic number was the singing of Mrs. Genevieve Clark Wilson, who interpreted with fine effect two songs by Bohm, and Mrs. Beach's Song of Love. This artist has a glorious voice which has been well trained, and whose finished method is shown in all she undertakes.—*Chicago Correspondent of THE MUSICAL COURIER*.

From Paris.

MISS ANNA RUTH BRADLEY is an American girl who was wise enough to take a superior course of musical instruction at home before coming abroad to search for other art treasures.

At the Chicago Musical College she took the prescribed three years' course, receiving therefor her diploma and medal of recognition as a trained musician. With this as a foundation, and a really beautiful soprano voice as a gift, Miss Bradley was prepared to receive the culture in tradition, repertory and finish which Mme. de la Grange, as first exponent of the true Italian school, had to offer her.

She has been in Paris with that teacher for two years, making a specialty of songs, arias, diction in four languages, and interpretation. Col. Henry Mapleson, Jr., among others who heard her sing, was much pleased with the conscientiousness of her work, and he made a choice of selections suitable for her style, many of which she had been studying. Among them, for example, the Lakmé Bell Song, Queen of the Night from the Magic Flute, the principal air from Traviata, and Proch's air and variations. Her compass is from lower F to high C sharp. She commits quickly and is sure in her work. Studies have been made in Delsarte under Laura Tesdale, and in his expression specialties with M. Léon Jancey.

Miss Bradley leaves Paris for London the middle of August and thence for home. She will be for some time in Chicago.

Aside from her intrinsic usefulness, Americans owe it to this young lady, as a graduate of one of their own institutions, and as a faithful and studious musician, to encourage her all in their power. A little thoughtfulness does much in establishing happiness, and it is still more easy to be humane when value received is given, as in the case of an educated musician.

Agents and those interested will find Miss Bradley's card and address elsewhere in this paper. She is experienced in church work and does it well, and has already sung with success in concert.

Rosenthal.—Rosenthal, the pianist, has an enormous repertory for recitals. He will have seven programs ready for America, each one different from the other. They comprise the standard compositions by Beethoven, Schubert, Schumann, Mendelssohn, Chopin, Liszt, and the more modern composers, such as Brahms, Schytte and others. Of the last named composer, who is comparatively unknown in this country, he will introduce quite a number of compositions, foremost of all his concerto for piano and orchestra, which Rosenthal will play in his debut concert. It is very rarely played on account of its technical difficulties, and very few pianists of the present day include it in their repertory. Of course, Liszt's Don Juan Fantasia and his own paraphrase on two themes from Strauss' waltzes will figure frequently in his programs.

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BRITISH OFFICE THE MUSICAL COURIER,
21 Princes Street, Cavendish Square,
LONDON, W., August 22, 1896.

MUCH speculation is being ventured on the probabilities of a season of opera in English at Covent Garden this autumn. There seems to be some difficulties put in the way of those bent on taking the necessary risk by those in charge of the interests of the late Sir Augustus Harris. I thought that I would be able to announce something definite this week, but instead things look more unsettled than they were ten days ago. The scheme to bring an Italian company here and give principally those works of the younger school of composers of sunny Italy has been abandoned.

It is a pity that we lost so practical an impresario at this time, for Sir Augustus' plans were to give a long season of opera in English this autumn and another in the spring, and by gradually lengthening these seasons each year to eventually establish an English opera here. In this connection encouragement would have been given to English composers. His plans were well laid and he had the sympathetic co-operation of a number of well-to-do people who would have made good any reasonable loss.

The first announcement of subscriptions for the Sir Augustus Harris Memorial Fund has been published. The Prince of Wales heads the list with 20 guineas, and among the other contributors are Lord de Grey, 15 guineas; the Messrs. Rothschild, 100 guineas; Sir Edward Lawson, 50 guineas; Gen. Sir Henry de Bathe; M. Plançon, 15 guineas; Signor Tosti, 5 guineas; M. Grau, 10 guineas; Mr. Beerbohm Tree; Mr. H. V. Higgins; Mr. Randegger, 5 guineas; Mr. David Bispham, 5 guineas; Professor Stanford, 5 guineas; F. H. Cowen, 2 guineas; Henry Russell, 5 guineas, and a large number of ladies and gentlemen connected with the musical and theatrical professions. The amount already received is about £900.

The brothers Jean and Edouard de Reszke, who will interpret *Siegfried* and *Wotan* in the next London season, witnessed the last cycle in Bayreuth, to become familiar with the traditions of this famous opera house.

Robert Sipp, who taught Richard Wagner the first rudiments of playing the violin, celebrated his ninetyeth birthday in Leipzig a few days ago.

The Swedish singer, Frau Ellen Gulbranson, who has played with great success the rôle of *Brünnhilde* at this year's Bayreuther Festspiele, will make a concert tour through Germany from the beginning of October to the middle of December, under the South Germany concert direction (in Munich). There is a possibility of her coming to England after this.

David Bispham attended the fourth cycle of the Bayreuther Festspiele. He was invited to Villa Wahnfried, where he sang the *Two Grenadiers*, by R. Wagner. He now takes his holiday in Switzerland. On October 31 he intends to give a farewell recital in St. James' Hall before his departure to New York, where he will stay for six months, fulfilling his engagement with Mr. Maurice Grau.

A quaint musical duologue was produced at the Savoy on Saturday night as a curtain raiser to *The Mikado*. A lady (fair weather) and gentleman (storm) represent the two wooden figures of a Swiss weather house, who imitate the ways of real people and end by becoming engaged. Mr. Luard Selby's music is well adapted to the bright

verses by Messrs. Adrian Ross and W. Beach. Miss Eunie Owen and Mr. Scott Russell impersonate the two parts with much success. Weather or No was well received on Saturday night, and doubtless will become a popular curtain raiser.

The first performance of a new opera by Vincent d'Indy, *Fervaa*, will shortly take place at Brussels.

The Mittheilungen des Vereins der deutschen Musikhändler (Reports from the Society of the German Music Publishers) give the following appalling figures of musical works published in the year 1895: Instrumental, 6,867; vocal, 3,756; works written on music, 313. If quality were equal to quantity, the art of music would be indeed in a flourishing condition.

Mr. Schulz-Curtius has a busy season in view, notwithstanding the fact that he has decided not to give the two Mottl concerts announced for November. He will give a longer series in the spring, which will give him time to work them up satisfactorily.

M. d'Albert, besides his provincial tour in October and November, which covers all the principal towns in England and Scotland, will play twice at the "Pops," and appear both at Crystal Palace and Hampstead, besides his London recital. Mr. Curtius reports also that his tour, with Miss Ella Russell as his chief artist, has been booked now for nearly every vacant date from October 15 to December 1.

Mlle. Pauline Joran will remain in England until the last of October, this year, before returning to the Continent to fill some operatic engagements.

There is a possibility of Prof. Leopold Auer, the famous violinist, visiting us next year.

A new musical comedy will be brought out at the Avenue Theatre on August 27, entitled *Monte Carlo*. The book is by Mr. Harry Greenback, and the music by Mr. Howard Talbot, who is, by the way, an American. Among the cast will be the Misses Lottie Venne, Eunie Owen, Kate Cutler, Lalor Sheil, Hettie Lund; Messrs. Richard Green, Eric Lewis, Robert Harwood, Charles Rock and E. W. Garden. The composer will conduct.

Mlle. Antoinette Trebelli is having a successful concert tour in Australia. Our correspondents from the principal colonial centres speak highly of her singing, and compare her favorably with any sopranos who have been there in recent years. Mme. Albani will probably go on to Australia after her Canadian tour in the autumn.

Señor Sarasate will make a provincial tour this autumn. He will also play at one of the Crystal Palace concerts, and it has been suggested that he play the Mendelssohn concerto.

M. Rivarde has returned to London, and Miss Marian Mackenzie and Miss Thudichum will return from Melbourne on September 14.

I understand that Miss Ella Russell has just taken a beautiful house at Hendon, a suburb of London. Mrs. Vandever-Green expects to return to America about October 1. Miss Margaret Reid, the soprano, whose work at Covent Garden I have spoken of, is going to Paris to brush up in some operas. Negotiations are pending for some appearances which will be duly announced.

We had a call the other day from Miss Anna Ruth Bradley, who has been studying the past year with Mme. de la Grange, of Paris. Miss Bradley is going home to do concert work and she ought to succeed, as she sings artistically and has a phenomenally high soprano voice.

Mr. Charles A. Valentine, of Los Angeles, who is a nephew of Mr. H. A. Chapman, of New York, is here studying violin with Wilhelmj.

Mr. Frank T. Baird, the well-known vocal teacher of Chicago, called and we had a pleasant chat over voice methods. He returns from his holiday abroad on the St. Louis to-day. Miss Helen Buckley, who is doing well here, is Mr. Baird's pupil.

Our Edinburgh correspondent this week says:

"The pomp and majesty of American power have had an ironclad representative here in the Firth of Forth in the shape of the cruiser *Minneapolis*. Entertainments were given to both officers and men, at which both vocal and instrumental music by entertained and entertainers played some part. Music is playing a part, too, an auxiliary one perhaps, at the Edinburgh Summer Meeting, University Hall—Mrs. Kennedy-Fraser, Miss Gertrude Peppercorn, the harmonists, &c., taking the responsibility. I have attended among other lectures a series of five on The Bi-

ology of Color. These have naturally dealt with the sense of sight. Now I would suggest that next year we might have a similar course on the Biology of Tone Color for the benefit of such of us whose ears are keener than our eyes. If any of your readers feel equal to the occasion, please make the suggestion, which I am sure would be gladly welcomed by our genial leader, Prof. Patrick Geddes."

Arrangements for the Promenade Concerts that open at Queen's Hall on the 29th inst. are progressing favorably. As at present arranged, the first half of the programs on Monday evenings will be devoted to the works of Wagner, with a few selections from Liszt after the first week; Tuesdays, to Sullivan or Gounod; Wednesdays, to Mendelssohn or Schumann; Thursdays, not yet settled, but Mr. Wood the conductor, aims to give some of Schubert's earlier works, including, possibly, the Tragic symphony; Friday, to Beethoven. The symphonies to be given are not yet decided upon. Saturday will be a popular night.

Tschaikowsky's symphonies Nos. 5 and 6 will be included in the scheme. Among the works for the first time in London are some Spanish dances by Korsokoff, and a new suite by Dubois. Mr. Wood has just returned from the Continent, and has a long list of interesting compositions, including some good things by English composers, from which he will choose programs that will undoubtedly meet the approval of connoisseurs as well as the public. Indeed, program making is a strong point with this young but already celebrated conductor. In addition to the standard works he is familiar with much of the best orchestral music of all the leading writers. Those who heard his programs last year know that his selections are always consistent.

A LONDON BRASS BAND CONTEST.

Brass band contests are extremely popular in many parts of England, but we seldom have one in London. The one at the Music Trades' Exhibition last month attracted a large concourse of people, and much interest was taken in the one that took place under the auspices of the Stratford Musical Festival on Saturday last in West Ham Park, Plaistow. There were over 3,000 visitors on the ground. The test pieces selected were Chas. Godfrey, Jr.'s, selection from *The Gondoliers*, and for the purely brass bands the selection *Il Giuramento*, by Mercadante. Mercadante's music, although at one time very popular, is now seldom heard, and no better test piece for brass-wind could have been chosen, as the arrangement in question contained much beautiful melody and plenty of opportunity for expression and light and shade. At the conclusion the adjudicator, Mr. George Miller (Mus. Bac. Cantab., Licentiate R. A. M., and conductor of the band of the Royal Marines), declared the awards as follows:

1. Fulham Borough Brass Band, conductor Mr. P. H. Childs.

The prizes were distributed by Mr. Algernon S. Rose, who was introduced to the numerous gathering by the chairman of the festival council, Mr. J. Spencer Curwen. The awards consisted of cash, musical instruments and certificates, of a total value of £38, the three principal being as follows:

1. £7 8s. in cash; a B flat placed and engraved "prototype" cornet, value £12 12s., made by Messrs. Besson & Co., and a certificate signed by the adjudicator.

2. £2 8s. in cash; a 12 guinea "clear bore" cornet, manufactured by Messrs. Higham, and a certificate.

3. A 7 guinea B flat "Zephyr" trombone, manufactured by Messrs. Besson & Co., and a certificate.

The gathering was a highly successful one, showing marked progress over that of last year and evincing a good deal of musical discrimination on the part of the audience.

The winning band (Fulham), under Mr. Childs, played softly and well together, in contradistinction to the acid, "tearing a sheet" tone obtained by some of the other bands. The "material" of the different bands varied considerably. For instance, the Thames Iron Works Band were strapping fine fellows, arrayed in gorgeous uniforms of dark blue and gold, while several of the other bands contained in their ranks small boys and players who obviously were unable to buy themselves uniforms. Again, several of the conductors seemed to be handicapped by having "scratch" teams. Mr. Seddon, for instance, of the Hampstead Temperance Band, conducted admirably, and gave every indication of light and shade, but his men were not up to the work. Mr. Byford's men (First Volunteer Battal-

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N. B.—Reports have been circulated to the effect that Prof. Scharwenka does not reside permanently in New York. We wish to contradict this statement most emphatically, and to add that he has been and will continue to devote his time and attention to the interests of the Conservatory.

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ion Essex Regimental Band) had, however, much to learn from the Hampstead players. In regard to the Epping Forest Band, Mr. Benson Ainsley contrived to get a good ensemble and light and shade, but the hard lip of his solo cornet in forte passages did not appeal to our sense of good brass instrumental tone. The winners of the first prize played fourth in order. The fifth band, the Brantham Xylonite Works Band, from Manningtree, had a good conductor in Mr. S. Cope, but they did not give him a chance. The sixth band, the Ilford Temperance Band, under Mr. R. Wilson, seemed afraid to play up. Although temperance men, they were decidedly "groggy" in parts—and they needed a stimulus sadly! The seventh band, from Woodford, under Mr. Wilmer, spoiled their chance by playing out of tune. The eighth band, Barking Town, under Mr. J. H. Parnean, were decidedly excellent in parts, and the trombone players were good. The ninth band, Walthamstow Temperance, conducted by Mr. F. W. Stevens, made a capital commencement, but the solo cornet was weak and the solo euphonium played out of tune. The Thames Iron Works Band, though the last to play, came in second best. The proceedings terminated by selections of music by the winning band and each band played when marching off the grounds.

SHEFFIELD MUSICAL FESTIVAL.

A preliminary prospectus of the Sheffield Musical Festival was issued on Tuesday. It will be held under the patronage of the Duke and Duchess of York, in the Albert Hall, Sheffield, on October 13 and 14. It was originally intended that the conductorship should be conferred upon Sir Joseph Barnby; but on that gentleman's death the duties were undertaken by Mr. August Manns. Forty-three members of the Crystal Palace band will, with twenty local performers, take part in the orchestra. No efforts have been spared to make the chorus worthy of the district. The members, who have been selected by examination from a much larger body of Yorkshire voices, will number 300. The program contains no novelties, the committee depending upon well tried works to attract the public. Dr. Hubert Parry has consented to conduct his oratorio Job, and, besides orchestral and smaller works, the festival will include Elijah, Sullivan's Golden Legend, and Berlioz's Faust. The chief vocalists will be Miss Ella Russell, Mme. Medora Henson and Miss Ada Crossley; Messrs. Santley, Ben Davies, Herbert Grover, Arthur Barlow and Plunkett Greene.

OPENING OF THE CARL ROSA SEASON.

Our Dublin correspondent writes: "Perhaps no event of the musical season is looked forward to with so much interest in Dublin as the advent of the Carl Rosa Opera Company, and this year the most ardent public anticipations promise to be realized. Among the operas to be performed not only do many time-honored favorites find a place, but several novelties are to get a hearing, and Wagner is well represented. Among the principal artists who have already become favorites here are Mlle. de Lussan, Miss Alice Estey and Mr. E. C. Hedmond, all Americans. Among the debutants Miss Rita Elandi and Miss McDonald (both Americans) are looked forward to with interest."

"The season opened on Monday night, 17th inst., with Tannhäuser. There was a large and appreciative audience. Many magnificent performances of Wagner's opera have been given in Dublin by the Carl Rosa Company, but in the way of impressiveness and a certain thoroughness of detail we have seldom witnessed a better representation. *Elizabeth*, as played by Miss Rita Elandi, shows thorough and devoted study, combined with agreeable stage presence and histrionic abilities of no mean order. The young lady has also a highly cultured and pleasing voice, which she uses with much skill. In her supplication for *Tannhäuser*, at the close of the song tournament, she showed excellent dramatic talent, and her vocalism was most effective

throughout the entire work. At the same time we fancy there are other rôles in which we shall have a still better opportunity of judging her full capabilities."

"Mr. E. C. Hedmond's strong impersonation of *Tannhäuser* is too well known to need comment. He concentrates the interest of the audience upon him from start to close, and shows remarkable power in his change from sensuous passion to a repentance in which hope and despair are marvelously mingled. This power was particularly impressive in the scene with *Wulfram*, near the close of the third act."

"A better *Wulfram* than Mr. W. Ludwig it would be difficult to imagine. He throws a dignity and persuasiveness into the part which at once fascinates the hearers, and it is quite superfluous to say that his rendering of O Star of Eve! was one of the treats of the evening. Miss Lily Heenan filled the somewhat trying rôle of *Venus*, and, as the *Shepherd Boy*, Miss Lily Williams sang pleasingly. Mr. Charles Tilbury made an excellent *Herman*, and the four *Minstrel Knights* were well represented by Mr. Frank A. Wood, Mr. Homer Lind, Mr. Gillard and Mr. G. Fox."

"With regard to the band, high praise must be given. The entire instrumental accompaniment was admirably played throughout, and the magnificent overture—that 'tone picture,' as it were, of the whole drama—was so delightfully played that the audience would fain have heard it repeated. We congratulate the company in having obtained the services of such a thoroughly efficient and artistic conductor as Herr Richard Eckhold, who invariably seems to sway the baton with magnetic power."

"The Carl Rosa chorus singing is always something to be remembered with genuine pleasure; it is now fully up to its usual high standard. We were glad to see many familiar faces among its ranks last night; and certain it seems that this continuous and steady ensemble rehearsal of those who know each other and their work well, with the addition of a few new voices from time to time, tends, more than anything else, to precision of attack and even balance of tone in concerted vocal music."

"The operatic program for the week includes *Carmen* (with Mlle. Zélie de Lussan in the title rôle), *Faust*, *Rustic Chivalry*, *Pagliacci*, *The Flying Dutchman* and the new romantic opera, *La Vivandière*."

FRANK V. ATWATER.

Scharwenka Conservatory's Sixth Season.

THE Scharwenka Conservatory, which during the past five seasons has faithfully and successfully carried out its well ordered plan of musical education, reopens on Monday, September 14 under specially favorable auspices. Herr Xaver Scharwenka heads the piano department this season with an undivided attention, having for his attendants Alfred Veit, H. E. Arnold, Miss Helen Collins, Miss Jessie L. Gardner, Miss Nellie Knapp, A. Victor Benham, Miss Klara Leeb, F. E. Hodapp, Miss Catherine Cornils and others. The other departments are under charge as follows:

Violin, Richard Arnold, Ernst Thiele, Emil Gramm, Gustav Saenger and assistants; violoncello, Arthur Laser; organ, Will C. Macfarlane; vocal department, Mrs. Emil Gramm, Mrs. Ernst Thiele, Dr. Carl V. Martin, Miss Anna W. Kreiling; ensemble playing, under direction of Xaver Scharwenka and Emil Gramm; history of music lectures, Frederic Dean; zither and autoharp, Louis Melcher; mandolin, Carl Windrath; guitar, H. Hellwig.

No extra charge will be made for ensemble playing, which will be a prominent feature in the tuition of pupils far enough advanced. Nor will there be any extra charge for lectures on the theory and history of music.

Aside from his own class Herr Scharwenka will overlook the various grades beneath, and his authoritative influence will be beneficially felt throughout the entire institution.

The piano playing world well knows the zeal and energy

of Herr Scharwenka and the tremendous advance made by all pupils who are fortunate enough to come within his guidance.

Success of Victor Herbert and Gilmore's Band.

A PRIVATE letter received from Philadelphia contains this information:

"Your Gilmore's Band has made a lasting impression among the musical people of this city by its open air concerts down the Delaware River. I heard flattering comment on all sides, and I therefore set out to investigate for myself. Victor Herbert is looked upon now as a colossal figure in the music world, not solely because he is the ablest of bandmasters, par excellence a leading conductor, but because he has done of late years, and continues to do, as director, as virtuoso and as the composer of high-class opera, as popular in Europe as in America, such rare and strong work."

"It is not so very long ago that we had his Wizard of the Nile here, decidedly the best comic opera we had heard and astonishingly popular, and I see it is now running successfully at Vienna."

"A group of musicians of this city conspired last week to put Gilmore's Band to a remarkable test by sending to Director Herbert an arranged program which they were sure the band would not attempt. Herbert smiled as he led his men through it without hitch or flaw, and the band humorously sent back word to 'send on something not so easy.' The musicians were present in a group, and were so captivated by the splendid abilities displayed by the band that now they are its sworn allies and avowed disciples of Herbert."

Mr. and Mrs. Victor Herbert celebrated a few evenings since the tenth anniversary of their wedding day at their house in Woodbury by a lawn fête, which, in spite of an early shower, turned out to be a true Venetian carnival in miniature, minus the gondolas and canals, and continued until 3 A. M. The presents were many and some of them rich, including a solid silver coffee service, by Gilmore's Band; set of silver knives, Manager and Mrs. Mahnen; set of silver forks, Mr. and Mrs. Roehor, Woodbury, and silver toilet set, Mr. and Mrs. Thompson, Gloucester. Guests were present from Philadelphia, New York, Red Bank, N. J., Camden, Woodbury, N. J., and elsewhere. It was a "tin wedding" that was all silver.

On September 7 Gilmore's Band will have given 202 concerts on consecutive days at Washington Park on the Delaware, below Philadelphia, and will then proceed to St. Louis for a month, thence to Pittsburgh, and thence on tour, so that on the present trip from New York it will have played more than 300 concerts. Giving way to the November election for ten days, it will resume its tour and continue to the holidays. Later there will be the winter and spring concerts, so that beginning last May it is now filling a year's constant engagement, most of the time playing two concerts daily. This certainly is a remarkable record.

For the St. Louis Exposition Victor Herbert has written a brilliant march, just finished. He has also finished the music for a musical comedy to be brought out this fall in New York, and has completed much more than half of a new opera, the book for which he did not receive from Harry B. Smith until May. In addition to all this he has rescored the orchestral part for the Vienna production of *The Wizard*, and has directed two concerts daily since May 30.

He certainly will be entitled to his European vacation—when he gets it.

And there are new and good things in store for Gilmore's!

Hans Seits for Cincinnati.—Hans Seits, the baritone, recently from Dresden, Germany, has been engaged as vocal teacher at the College of Music, Cincinnati.

Paris, ALPHONSE LEDUC, Éditeur, 3 Rue de Grammont.

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—Chanson de Mai.
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—Op. 81. Promenade Matinale, morceau de genre.
—La même pour Orchestre.

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Hints on Bowing for Students of the Violin.

By ARTHUR M. ABELL.

PAPER No. 2.

THE détaché bowing at the upper part of the bow claimed our attention for the most part in paper No. 1. Détaché is also played in the middle of the bow and at the frog, although not so often as at the point. In practicing it about one-third of the bow should be used. Thus it will be seen that the whole of the bow can be utilized in playing this kind of bowing—the upper third, the middle third and the lower third. Whichever part of the bow is used it should always be executed with broad, supple wrist movement.

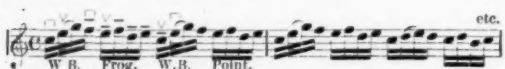
The same studies will do for practice at the frog as at the point. The thirty-sixth Fiorillo study is an excellent one for this, because it is over two strings. It should be practiced in this way:



A superb exercise for détaché in all forms is the Bach E major prelude, the first movement of the sixth sonata for violin alone. The following bars on three strings are very difficult.

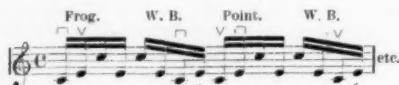


Détaché must also be practiced in combinations, changing from the point to the frog, thus:



The first note is taken down bow; then follow two slurred notes, up, and for these the whole bow is used. The following six notes are played détaché at the frog, then the two slurred notes with the whole bow again, down bow, and the next six notes détaché at the point. In this manner the entire study must be practiced.

In a similar way the Fiorillo study should be practiced:



Also the Kreutzer E major study:



The student can think out similar combinations to any extent desired.

They should also be practiced on the Kreutzer fourth study in E flat, on account of the triplet rhythm.

These four studies should be learned from memory, in order that the whole attention may be given to the bowing. It is advisable to practice a great deal in front of a large mirror, so that the pupil may see that he is drawing the bow parallel with the bridge.

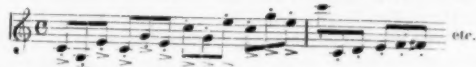
We next take up the martelé bowing. This is played with but 3 to 4 inches of the bow at the point. This is done also with supple wrist, but the notes, instead of being smooth and liquid, as in détaché, must be short, sharp, crisp staccato. There must be a short pause after each

note, but the bow does not leave the string. The tones must be of equal length and of equal strength. The up stroke is naturally weaker than the down, to overcome which the pupil must accent the up bow more than the down. The practice of triplet rhythm is the best remedy for this weak up stroke in martelé. The bow must be held very firmly with the thumb and first and second fingers. The elbow and forearm must be held still.

The pupil should practice martelé first on the open strings then on the Kreutzer study No. 2. Practice it slowly at first; the speed will come gradually of itself if the pupil is faithful. The effect should be as follows:



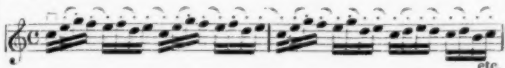
The Kreutzer study No. 6 is a special study for martelé.



Also the first Rode caprice:



In connection with martelé the following exercise should be practiced:

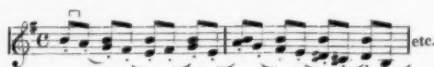


This is the preparation for the practice of staccato. In fact martelé is the foundation for staccato, and the student who masters the former will have no difficulty with the latter. Martelé is difficult and a great deal of practice is required to play it fast and well. In practicing it great care should be taken to avoid a harsh, dry tone and all stiffness of the wrist.

There is also a martelé at the frog, which should be practiced in the same way. It does not occur so frequently as the martelé at the point. The seventh Kreutzer study is a special étude for this.



A special study for martelé at the point with two notes to the stroke is the following Kreutzer étude:



This bowing is frequently found in concertos. The following is, for instance, from the Beethoven concerto:



In the first movement of the Spohr ninth concerto we also find it, and in the Molique first concerto, too.

We now come to a very important bowing at the frog. It is similar to martelé at the point, and yet it is different in that the bow leaves the strings after each note, and the stroke is shorter, not more than 2 inches being used. Practicing this over four strings is an excellent way to limber the wrist. At first it should be practiced on the

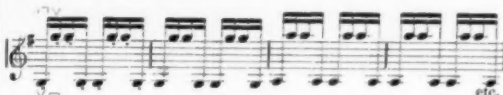
open strings, then over two strings, later over three, and finally over four, as in the following exercises:



It comes back to open G in the same way. It must be practiced starting with both down and up bow. It is well to begin with the up bow, however, as the free wrist movement is acquired quicker in this way. When it can be done well in both ways it should be reversed as follows:



This gives four combinations to this exercise. When these have been thoroughly mastered it should be practiced with this variation:



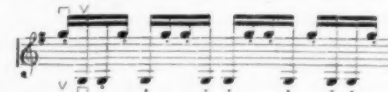
Reversed:



And finally in the following complicated form:



With the reversion—



We now have the exercise with two variations, and four combinations to each, which makes twelve in all. These should be practiced carefully every day for a year—the whole of them. This takes about fifteen minutes daily. The bowing is difficult and important. The last movement of the Bruch G minor concerto is full of this very same bowing, and I have heard it ruthlessly murdered by many public performers simply because they had never practiced exercises like the above, and in consequence did not have the bow at the frog under perfect control. It is im-

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possible to execute passages like the following without preparatory practice:



The tempo is fast, yet each note must be crisp and clear as crystal.

We have now had four important bowings—the détaché, the long quick strokes, the martelé, and the above at the frog. These are all tone producers. The pupil who will practice them faithfully for a year will observe a big difference in his tone, both as regards quality and volume. The long quick strokes and the work at the frog and point especially produce volume. Fifteen minutes a day devoted to the long quick strokes, and the same time to martelé and the exercises at the frog each, combined with long drawn out tones—which we will consider later—will add to the volume of tone 100 per cent. in two years.

In the following papers we will consider more complicated and more interesting kinds of bowing, but the pupil should thoroughly master the foregoing before proceeding.

(To be continued.)

Manuscript Society's Anniversary.

IT has come to be the custom of the Manuscript Society to hold a semi-formal meeting at Manhattan Beach on the 27th of every August in celebration of the society's birthday. The anniversary meeting of last week was the most successful in the society's history.

Bandmaster Sousa, as usual, devoted the programs to compositions by the members. Immediately after the first concert the society had dinner in one of the large private dining rooms of the hotel. Dr. Smith N. Penfield, chairman of the committee in charge of the event, presided. Mr. Sousa, in responding to a toast in honor of himself, urged the composers to devote more time to the lighter and more popular forms of music. "Write Sousa marches," he said, "and you'll not only get a hearing, but people will pay for the privilege of hearing you, so that in time you can accumulate a fund for the production of your more serious works with an orchestra of your own."

This suggestion became the text for most of the remarks that followed, and the speaking took on more the nature of a debate than is customary in after dinner exercises. Naturally there were plenty to combat the suggestion of permitting commercialism to become the mainspring of the society's policy, and the old-fashioned theory of art for art's sake had vigorous defenders. Everybody appeared to enjoy the discussion, and none more so than Mr. Sousa himself, who nodded and smiled appreciatively at all points made in opposition to his attitude. Among the speakers were Louis Lombard, Alexander Lambert, Addison F. Andrews, Frederick R. Burton and John L. Burdett.

Following are the concert programs:

AFTERNOON CONCERT.

Japanese Overture.....Carl V. Lachmund
Sousa's Band.
Lady Picking Mulberries.....Edgar S. Kelley
Sousa's Band.
Grand march, The Judge.....C. Wenham Smith
Dedicated to Hon. Judge Krueger.
Conducted by the composer.

Songs—
Dear Native Hills.....Frank A. Howson
Make Love All 'Round.....
Composed for Olga Netherole's production of Carmen.
Conducted by the composer.

Vocal—
Irish Folk Song.....Arthur Foote
Written for Miss Carlsmith.
Indian Love Song.....Reginald de Koven
Miss Lillian Carlsmith.
Accompanied by Mr. L. R. Dressler.

Marche Triomphale.....Smith N. Penfield
Conducted by the composer.

Violin solo, Scotch Fantaisie.....Carl Venth
Performed by Miss Teale.
Accompanied at the piano by Mrs. Carl Venth.

Andante and Fugue from Sonata.....Carl C. Möller
Sousa's Band.

Selection from Madeleine.....Julian Edwards
Sousa's Band.

Scherzo.....Victor Herbert
Sousa's Band.

Evening Concert.
Harlequinade.....David M. Levett
Sousa's Band.
Grand Marche Militaire.....Homer N. Bartlett
Sousa's Band.

Three quotations from new suite.....John Philip Sousa
The King of France with twenty thousand men
Marched up the hill and then marched down again.
And I, too, was born in Arcadia.
In Darkest Africa.
Sousa's Band.

Songs—
Fly, Little Song, to My Love.....Louis R. Dressler
Serenade.....
Mrs. Elizabeth Northrup.
Accompanied by the composer.

Festival March.....Henry K. Hadley
Dedicated to the Manuscript Society.
Conducted by the composer.

The Jolly Cadet, Polka Mazurka.....John Francis Gilder
Zanzibar Caprice.....
Sousa's Band.

Vocal, A Song of Solomon.....Mary Knight Wood
Mr. Edward G. Marquard.
Accompanied by Mr. R. Dressler.

Humoresque, Funeral March of Humpty Dumpty,
Frederick Brandeis
Sousa's Band.

Spanish Waltz, Alma.....Rudolph Aronson
March, Gallant and Gay.....

The American College of Musicians.

HAVING served on the board of examiners of musical students for associate membership of the American College of Musicians for three years I am moved to the penning of some reflections thereon, which I hope will be accepted in good part by my honored colleagues. It seems to me that these examinations could be conducted in a much better and more artistic manner than has been done hitherto.

The plan up to the present time has been to have the students assemble on some morning early in July at Steinway's (this year it was at Mr. Parsons' studio), in a room, with the board of examiners in the small concert hall adjacent. The stage is screened off, so that the students and their examiners cannot see each other during the performance of the players, in order that the judges may be strictly impartial and uninfluenced by the personal appearance, age, &c., of the performer. The pupils each receive a number and are called in by that number, so that even their sex is not known. They are first put through a technical examination and are submitted to a series of tests, which are embodied in a set of printed exercises specially prepared for these examinations and carefully studied beforehand by the aspirant. After having played these exercises a repertoire of pieces is handed in by the student, from which the judges select what they want him to play, and then pass upon his style, execution, &c. He is marked numerically for his performance, and his standing is determined after the adding up of all the marks for the different parts of technic and interpretation, as well as for sight reading, transposition and harmony.

Now, this system of marking is objectionable, in the

opinion of the writer, and flavors more of the public school than of art. Also there does not seem to be any particular sense to it. What does it mean, for instance, to mark a student 80 in scale playing? It means that his scale is something more than three-quarters good, but how are you going to determine whether it is five or ten points better than three-quarters? A scale may be good, excellent or perfect, or it may be bad, and it seems to me so it should be stated, without any numerical value attached. It reminds me of how people sometimes write and ask me to select some pieces of the "sixth grade" for them. I confess I have no idea what they mean by music of the sixth grade, and I don't know whether they reckon from one or from a hundred. If they asked me to select some easy or some moderately difficult music I should know what they wanted.

In like manner, if I should ask "How does this student play octaves?" and one should say, "Oh, admirably," it would convey a much clearer idea of his proficiency than if he said "He is Number 90." I should put technic in one of the three categories and mark it "deficient," "good," "excellent," or in rare cases, "perfect." (We have not had any of the latter since I have served on the board, however.)

Pupils seem to be most deficient in arpeggios, which is curious, for they are one of the easiest things in technic. A deficiency in the printed exercises is that of the trill, of which there is not any, although it is one of the most important adjuncts in ornamental playing. A trill exercise should be added to the technical tests.

I should like to hear the pupils each play an étude, and think it would give a more complete exhibition of their powers of execution. It is easily possible to make a mistake in an exercise of a few measures, and nevertheless to have an admirable technic, just as one may be a good shot, and yet occasionally miss a mark. A moment of nervousness upsets one at times.

Now a word as to the manner in which the pupils are presented for examination. I don't like their being behind a screen, and it seems an undignified way of begging the question. Thoroughly qualified judges ought to be able to discriminate as to the qualities of a student, whether he be behind a screen or not, and should be sufficiently unprejudiced to be willing to pronounce fairly upon them. The pupils ought to see the judges, and the judges ought to see the pupils. Nay, in what is to be an important moment to the pupils in their lives, they ought to be properly introduced to their judges before they begin to play, and to receive from them a kindly word of encouragement. This would tend to allay that feeling of nervousness, and would give the pupil confidence. No pupil can do himself justice when he feels nervous, and how can we expect it of him?

Last year one of the pupils suddenly stopped playing, and there was silence for a moment. Afterward Mr. Bonner, who was with the pupil behind the screen, told us he "thought the young lady would faint away, she was so nervous." She was one of the most talented pupils, too, and passed remarkably well. Often the most gifted are the most nervous. Now, if that screen had not been there, and we could have seen the state the young lady was in, we could have reassured and calmed her. Also, it is pleasant to be able to give a word of advice or comment as the pupils leave the room, and one that might aid them ever after.

I do not know if a record is kept of the teachers' names whose pupils have passed the examinations successfully, but in justice to them it ought to be done. The college would then know what teachers do the best work. The papers on harmony ought to be carefully and deliberately examined by harmony teachers, and not mixed up with the piano department for a hurried inspection. Each branch should be kept separate and distinct.

On account of the excessive heat in July it would be well if the examinations were always held in a hall, rather than in a studio.

AMY FAY.

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OSTERVILLE, Mass., August 30, 1896.

THERE is little music in Boston or in Osterville, otherwise known as Oysterville or Dead Neck. Few fishermen of this neighborhood sing at their task, and no "strange-haired woman with sad singing lips, cold in the cheek" has been hauled across thwart seas in a drag net.

I heard yesterday, at a consoling distance, an impassioned performance of the first two pages of Tam O'Shanter, and the motif that recalls the finale of the third act of the Huguenots was bravely pounded out. The pianist practiced the two pages for an hour without stopping for food, drink or tobacco. The damper pedal had evidently been nailed to the floor. The player was so thoroughly in the vein that he undoubtedly was dressed in kilts and Scotch cap. Did you ever hear Tam O'Shanter arranged for the bagpipe?

The first gun in Boston will be fired September 5, I believe, and it will be The Lady Slavey at the Hollis Street Theatre. The Castle Square Theatre will be opened September 7.

The musical season of 1896-7 will soon be upon us, and the words of Walt Whitman rush into the memory:

"Come, my children;
Come, my boys and girls, my women, household, and intimates;
Now the performer launches his nerve."

Would that the music critics of Boston might be persuaded to meet together, with Mr. Ticknor in the chair, before the first Symphony concert! For there are many things that should be regulated and thoroughly understood. The daily newspapers would be represented by Messrs. Woolf, Howard, Sanford, Apthorp, Edgett, Elson, Clapp, Quint, Crosby and Hale; for although Messrs. Clapp and Edgett are, first of all, dramatic critics, they relieve Messrs. Elson and Apthorp respectively in time of need. The weekly papers would send Mr. Ticknor, Dr. Woolf and Mr. Capen. The two excellent, occasional writers, Messrs. Davenport and Currier, should be present.

The business before the meeting should include discussions of these subjects: (1) The proper treatment of press agents, with an inquiry into the possibility of exterminating the variety known as the passionate. (2) Should a critic be permitted to leave a stupid concert before 9 o'clock? (3) Should any critic be obliged to listen to the Waldstein sonata or the Pastoral Symphony more than once a year? (4) The present defective condition of the terminology of music. (5) Is personal beauty any excuse for the appearance of a scooping, shrieking, pitch-defying female singer? (6) The best means of suppressing the society reporter who gushes over singers petted by fashion. Her name is Legion. (7) Can the salaries of the music critics of Boston be raised even by jack screws?

Co-mates, fellow laborers in the vineyard, there should be concerted action. There should be concentrated and incessant fire, instead of sporadic bushwhacking.

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TOUR BEGINS IN SEPTEMBER.

Swedenborg discovered that the men in the moon speak from the abdomen, not from the lungs, because the moon has no atmosphere; speech therefore has nothing to do with the respiratory organs, and in consequence they have a power of thundering in their speech. Inasmuch as the concert halls in Boston have no atmosphere, is it surprising that so many singers display training in abdominal breathing? I call respectfully the attention of "voice specialists" to this discovery of the great seer.

Nearly all the obituary notices of Fritz Giese published in the newspapers of Boston stated that he was first 'cellist in the Boston Symphony Orchestra under Messrs. Gericke and Nikisch. Mr. Giese, to the best of my recollection, did not play in the orchestra under Mr. Nikisch. The first 'cellist under Mr. Nikisch was Mr. Anton Hekking, and he was succeeded by Mr. Schroeder, the admirable artist who now fills that position.

The death of Mr. Giese is a severe loss to the string quartet of which Mr. Schnitzer is the first violin. This club gave much promise, and its performances last season were often excellent. It will not be easy to find a worthy successor to Mr. Giese.

A friend sent me from Brussels the other day a collection of Cantiques Spirituels, published at Lille in 1701. The full title is amusing: "Cantiques Spirituels, sur des Airs d'Opéra et Vaudevilles Choisis." The motto is "Chantez un nouveau cantique à la gloire du Seigneur; qu'il soit loué dans l'assemblée de ses enfants," Pseaume 149, v. 2.

The first of these religious songs encourages a renunciation of worldly things, and the tune to which it is to be sung is Gregoire au Cabaret. The fifth, the necessity of patience, is set to Folies d'Espagne. The eighth, entitled Bon Propos, and beginning

"Seigneur, dont la main me délivre
Des fers de mon iniquité,"

is set to the tune Réveille-toi, belle Endormie. The ninth is more appropriate; the text, "Il faut fuir les occasions du mal," goes to the air C'est l'amour qui nous menace. Nor is the thirty-third far out of the way; the title is L'Enfer, the tune is Amour, que veux tu de moi? The twenty-first is ironical: Devoirs du Chrestien goes with Tout cela m'est indifférent. The De Profundis paraphrased is to be sung to Sans crainte dans nos prairies. And the sixteenth, Les huit Beautés, suggested to the pious compiler Mon Dieu, vous avez bien voulu me donner une femme.

The preface to this little volume of 104 pages is the "Warning of the great Apostle St. Paul against profane and worldly songs," and the quotations are Ephesians v. 3, and Colossians iii. 14.

Can anyone tell me what the first or the second edition of the Ravenscroft psalm and tune book is worth? I believe there is a modern reprint.

Here is the subject for a comic opera, and I give it freely to any inspired composer. Amazampo, the chief of a Peruvian tribe, loves Maida, who, of course, loves another. Amazampo, in addition to a breaking heart, is afflicted with chills and fever. Despairing, he tries to poison himself, and he drinks the water of a pool in which trunks of a tree called kina, said to be poisonous, have been lying for many, many years. He recovers, for he has partaken of the world-famous bark of Peru. Never mind what follows. The ingenious comedian who fates the part of Amazampo will easily supply the rest. There has been an operetta Tobasco, why should there not be a Quinine?

A play that starts with this motif was produced in Paris at the Ambigu-Comique in the thirties, but it was a bloody, or rather a feverish, melodrama with a tragic ending. Was

it not An Englishman in Paris who referred to it and hinted that Scribe got the idea of L'Africaine from it? In the proposed operetta the shaking Amazampo should be an athletic comedian. Mr. Jefferson de Angelis should consider the opportunity.

There are only a few references to music in the recently published first part of the English Dialect Dictionary, edited by Prof. Joseph Wright. The first part includes A-Ballot. The aim of the dictionary is to include the complete vocabulary of all English dialect words which are still in use or are known to have been in use at any time during the last two hundred years in England, Ireland, Scotland and Wales. It will also include American and Colonial dialect words which are still in use in Great Britain and Ireland, or which are to be found in early printed books and glossaries.

AIREL, sb. obsolete. Scotland. (1) An old name for a flute; properly applied to a pipe made from a reed. Argyll. Selkirk. (3) Musical tones, of whatever kind. Roxburgh. "The beetle began his wild ariel to tune, And sang on the wynde with an eirysome croon," Wint. Ev. Tales. II. 203. (Probably a derivative of air, French air, a tune, sound or air in music.)

ALLELUJAH: The herb wood-sorrel, or French sorrel, Bailey (1755): Allelujah, wood-sorrel, Oxy, Coles (1679), Fr. Alléluia, plante de la famille des Oxalidées, qui fleurit au temps pascal, Hatzfeld. The plant was so called because it blossoms between Easter and Whitsuntide, when in the Catholic Liturgy psalms ending with "alleluia" were sung in the churches. The plant bears the same name in German (Sanders), French (Littre), Italian (Florio), Spanish alaluya (Barcia). From M. Latin Alleluia, the Hallelujah season. Hebrew, hallelu-jah, i. e., praise ye Jah (or Jehovah).

ALLEMAND: verb, obsolete. Ayr. To conduct in a formal and courtly style. "He presented her his hand and allemanded her along in a manner that should not have been seen in any street out of a king's court. Galt Annals (1821). A verb formed from Allemande, a name given to various German dances. "These outlandish heathen allemandes," Sheridan, Rivals, III. IV. 130. (This verb seems to have been used as "waltz" is employed to-day, to denote a carriage of body appropriate to a certain dance. Thus Hildebrand Montrose "waltzed up to her" even in the public street. "I waltzed up to the bar, and says I," &c. "Allmains," said Master Thomas Mace, born in 1613 and inventor of the Dyphone or Double Lute in 1672, "are very airy and lively, and generally in common or plain time. Airs differ from them only in being usually shorter, and of a more rapid and nimble performance." By the way, how should man or woman be tattle-de-Moyed? For the Tattle-de-Moy, so called by old Mace, the inventor, because the dance, "much like a Seraband (sic), only it had in it more of conceit and humor, tattles and seems to speak those very words and syllables," is thus described: "Its humor is toyish, jocund, harmless and pleasant; and as if it were one playing with, or tossing, a ball up and down; yet it seems to have a very solemn countenance, and like unto one of a sober and innocent condition or disposition; not antic, apish or wild." P. H.)

ALMANIE-WHISTLE, sb. obsolete. Aberdeen. A flageolet of a very small size used by children. Almanie represents Middle English Almaine, old French Alemagne, Germany. In the sixteenth and seventeenth centuries almanie was in common use for a kind of dance music in slow time, introduced from Germany.

BAGPIPES, sb. plural. Yorkshire. Northampton. The laborer's name for a thrashing flail. North Riding of Yorkshire. "Those famous old bagpipes, contrasted with the gin-horse driven machine, and the steam thrasher," Tweddell Hist. Cleveland (1873).

BADGER'S BAND, phrase. Hampshire. The clashing of kettles, pans, &c., in front of the house of an obnoxious person; a rural form of punishment for notorious offenders. "For wife beaters, husband beaters, and men guilty of certain flagrant breaches of chastity * * * our good Hampshire folks reserve the punishment of 'rough music,' or the badger's band." Notes and Queries, 1860. Professor Wright connects this phrase with the verb "to badger," to tease, worry, torment, which in turn means "to treat like a badger or brock," which is used to be hunted. Here is a form of charivari, which has

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"If the Bach Society had only possessed the feet of this grand organist it might have spared itself the expense of a four manual organ."—*L'Osservatore Romano*, April 17, '96.

"The program was remarkable for the marvelous perfection of its execution. Mr. Eddy made a very great and surprising sensation."—*Gazzetta Musicale di Milano*, April 23, '96.

After a season of distinguished success in the music capitals of Europe Mr. Eddy returns to America in September for a tour of

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many synonyms. Remember the ironical, insulting wedding procession described in Thomas Hardy's Mayor of Casterbridge. This kind of music recalls the lines of Browning written about the early Verdi:

I pine among my million imbeciles
(You think) aware some dozen men of sense
Eye me and know me, whether I believe
In the last winking Virgin, as I vow,
And am a fool, or disbelieve in her;
And am a knave—approve in either case,
Withhold their voices though I look their way:
Like Verdi when, at his worst opera's end
(The thing they gave at Florence; what's its name?)
While the mad houseful's plaudits near out-bang
His orchestra of salt box, tongs and bones,
He looks through all the roaring and the wreaths
Where sits Rossini patient in his stall.

But Browning never heard Falstaff.

BALL-PARTY, sb. Ireland. Oxford, a dancing party. Tipperary: He ordered a ball party in memory of it. **BALLET**, sb.; in sixteen English counties; also written ballat, ballit. (1) A song, a ballad; sometimes applied to the sheet upon which several songs are printed. In Berkshire, a long string of songs on a single sheet sold by itinerant vendors. "Julian remained without listening to the ballet," Baring Gould, Urith, 1891. (2) A pamphlet, so called because ballads are usually published in pamphlet form. The Ballet of Ballads of Solomon" (Song of Solomon), Bishops' Bible (1568); "I occasioned much mirth by a ballet I brought with me made from the seamen at sea to their ladies in town," Pepys, Diary, January 2, 1665.

Is it not likely that the old worthy who said "Let me write the ballets (or ballads) of a nation and I care not who makes the laws"—or words to that effect, for I have no means here of quoting verbatim—had reference to satirical or political pamphlets instead of ballads as generally understood? I remember a reference in Dr. Murray's Dictionary (The New English, Oxford) that points to this interpretation.

PHILIP HALE.

Boston Music Notes.

AUGUST 28, 1896.

The awards in the competition of prize songs will be made next week, Mr. Kronberg says, and the announcement of the names of the successful candidates will appear in THE MUSICAL COURIER of September 9.

The committee in charge of this competition have had a hard task to accomplish. They met twice a week and every song was carefully examined, played and sung before being accepted or rejected.

There have been received over 300 songs, many of them not in accordance with the requirements of the prizes. This number was gradually narrowed down to fifty, and as the matter now stands there are fourteen names from which the selections will be made: J. W. Metcalf, California; Carlo Minetti, Milan, Italy; Mrs. Clifford Fithian, Cincinnati; L. F. Gottschalk, Los Angeles, Cal.; Alfredo Gore, Chicago; Gerard Barton, California; D. Parsons Goodrich, New York; Miss Vannah, Maine; A. E. Little, Columbus; George Leighton and J. H. Brewer, New York; B. Davidson, A. C. Knight and W. Gould, Boston.

Of the large number of letters received by Mr. Kronberg in regard to this competition, all but four or five mentioned that they saw the notice in THE MUSICAL COURIER.

Mr. S. Kronberg has been engaged for two weeks to sing at Mechanics Hall, Boston, in October next.

Mr. Felix Fox, a talented young pianist, graduate of the Leipsic Conservatory, has been spending the summer with his family in Boston. Next month Mr. Fox will sail for Europe, where he will locate in Paris for further study.

Mme. Moriani and her pupil, Miss Verlet, who are in this country for the summer, have been making a stay at the Ocean House, Newport, where they have made many friends. Miss Verlet sang at one of Mrs. Calvin Brice's receptions, making a great success. Mme. Moriani gave one of her talks upon singing, illustrated by her pupil, at

the theatre in Bristol, R. I., recently before a most enthusiastic audience, who almost refused to leave the house they were so deeply interested and wanted to hear more from so capable a teacher. Mme. Moriani goes to Chicago, Pittsburgh and other Western cities, where she has been asked to lecture upon singing and voice culture. In October she will return to Brussels, Belgium, where she has a large class of pupils. Many English and American girls are sent to her yearly to study singing. She has all the accessories for operatic training. It may be arranged that Miss Verlet remains in America, making her home in New York, in which case she will be heard in concerts and opera during the winter.

Miss Caroline Gardner Clarke gave a successful song recital, accompanied by Miss Evelyn Benedict, on the 20th, at Oteora, in the Catskills. There was a large and fashionable audience, the following being some of those present: Mrs. Mary Mapes Dodge, Mrs. Schuyler Van Rensselaer, Miss Margaret Merington, Mrs. Laurence Hutton, Miss Ellen Arthur, Mr. J. Coleman Sellers, Mrs. John N. A. Griswold, Mrs. John McElroy, Miss Calhoun, Mr. George Munzig and Mrs. Frank Jones, the majority of them being well-known New Yorkers.

Wilhelm Heinrich, assisted by Miss Mary Johnson, reader, will give a series of recitals at the Hotel Tudor, Nahant, on the mornings of Monday, August 31; Thursday, September 3, and Saturday, September 5. The programs include selections from the compositions of Gounod, Schubert, Tosti, and a reading of Milton's L'Allegro and Il Penseroso, with musical illustrations from Händel.

SCITUATE, August 25, 1896.—The South Shore residents will enjoy one of the best concerts ever given in this vicinity at Music Hall on Friday evening. It will be a complimentary entertainment tendered to the Rev. Fr. Egan, rector of the Church of the Nativity, and a splendid program has been prepared for the occasion. The arrangements are all complete, and the list of talent includes Mr. Michael J. Dwyer, the well-known tenor, who is also editor of *Donahoe's Magazine*; Mrs. Morton Crehore, of Cohasset, daughter of Mr. Stuart Robson. Count d'Aulby will render a piano solo, and his wife, Countess d'Aulby, will sing several songs. Mr. Harry W. Tappan, of the Boston Herald, a splendid baritone, will render several high-class selections. Besides the above, songs will be contributed by Miss Mary Bonner, of St. Cecilia's Church choir, Back Bay, Boston. Miss Grace L. McVey, of the French convent choir, "Villa Maria, 1896," will also render several selections in French. Mr. Harry J. Rockett, accompanied by Mr. Fred O'Connor, will offer a repertoire on the violin. Mr. Joseph B. Rockett, of the clever Rockett brothers, will delight all with an excellent solo on the cornet.

Count d'Aulby a few years ago in open competition with the leading musicians of Europe won the gold medal of honor offered by the French Government to the composer of the best French opera. The count will accompany Messrs. Dwyer and Tappan in their vocal solos. The "smart set" of Cohasset and North Scituate have already purchased more than half the house, and the advance sale of tickets insures a crowded house and fashionable audience.

The stage will be under the direction of Hon. H. F. Napheon, vice-president of the Orpheus Club.

A musical entertainment was given at the Casino at Clifton last evening. There was a large and appreciative audience present from Clifton, Beach Bluff and the "Heights."

The patronesses were Mrs. C. R. Tucker, Mrs. Charles H. Isburgh and Mrs. C. W. Knapp. The program was furnished by a male quartet, comprising Mr. Walter L. Crocker, first tenor; Mr. J. D. Shepard, second tenor; Mr. William H. Hayward, first bass; Mr. George E. Grover, second bass; Miss Edith Hardy, soprano; Mrs. Martha D. Shepard, pianist; Mr. F. E. White, guitar; Mr. W. R. McDonald, mandolin soloist; Mr. F. O. Nash, accompanist.

Chicago Musical College.

THE Chicago Musical College (Carl Ziegfeld manager) was established in 1867, and it possesses under the authority of the State of Illinois the power of conferring degrees in music. At first it was located in the Crosby Opera House, but since then has had several different houses, each larger than its predecessors as it needs grew. In 1871 the great fire burned it out of 253 Wabash avenue, but in less than three weeks the college was again ready for business at 800 Wabash avenue. The personnel of the faculty of course changed somewhat. Dudley Buck went to Brooklyn, where he has since remained and Alfred Pease, also of the staff, left the city to follow his profession elsewhere. Of the ante-fire teachers indeed but one now remains, Mr. Louis Falk, the well-known organist and choir director, who has remained at the side of Dr. Ziegfeld twenty-two years. The new quarters soon proved too small, and the next move was to No. 493 Wabash avenue, where the college remained until Central Music Hall was built under the auspices and by the resolute efforts of the lamented George B. Carpenter.

The board of directors of the institution for 1896 are Rev. Dr. H. W. Thomas, Hon. Richard S. Tuthill, Dr. F. Ziegfeld, Wm. M. Hoyt, Alexander Revell, A. E. Bournique, Alfred M. Snyder, Carl Ziegfeld and Wm. K. Ziegfeld. The musical directors are Dr. F. Ziegfeld, Dr. Louis Falk, Hans von Schiller, Wm. Castle and Bernhard Listemann, and the staff of professors is filled by artists of cosmopolitan reputation. The piano department is under the president of the college, Dr. F. Ziegfeld, with able assistants; the vocal department is directed by William Castle, well known by his operatic and oratorio work, while Bernard Listemann, the organizer of the Boston Philharmonic Club, is the head of the violin school. In musical theory and composition Dr. Louis Falk has charge of large classes, and Henry Schoenfeld directs the classes of composition and orchestration. Lectures on the history of music are given by Mrs. Clara Osborn Reed, and Prof. G. Katzenberger has charge of the sight reading and chorus classes. The course of study is divided into three classes—preparatory, teachers' certificate and graduating—with special post graduate classes for musical degrees. Pupils may take private or class lessons in any department. The school year consists of four terms of ten weeks each, the year beginning September 7, and closing with the annual commencement exercises in June. In addition there is a summer normal session which will be resumed June 28, 1897, and closed July 31, 1897. Free and partial scholarships are granted to deserving pupils, and during the coming year twenty-five free and 100 partial scholarships will be issued.

There was but a little handful of teachers and students at first; now there are over 500 teachers there, and the aggregate of students who have been graduated from the Chicago Musical College alone goes into the thousands. Then Chicago was a city of about 200,000 people; now it is the Western metropolis, with a million and a quarter of people; the college has kept pace with the city in proportionate progress. The little local college of 1867 has become in 1891 an institution enjoying a national fame. Dr. Ziegfeld has reason to congratulate himself on his silver anniversary, looking back over these twenty-five years of labor at the full flower of success which has bloomed from that small and doubtful sowing a quarter of a century ago.

To Visit America.—Madame Medora Henson, of London, with her husband, Mr. Waddington Cooke, the composer, is to visit this country in January. Madame Henson is the singer who received so much favorable notice at the hands of the English press for her singing of the soprano rôle in Tinel's *Franciscus* at short notice at the Cardiff Festival last season. At the close of the performance it is said that Tinel, who was conducting his work in person, publicly embraced the charming singer in his enthusiasm.

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BERLIN, Juni 1896. CARL HALIR.

[Translation.]

Mr. ARTHUR ABELL has been my pupil for five years, and I recommend him highly as violin teacher, especially for those who wish to have instruction with me later on. CARL HALIR.
First Professor Berlin Royal High School and
BERLIN, June, 1896. Concertmeister Berlin Royal Orchestra.

The Musical Courier.

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Specimen copies, subscriptions and advertising rates can be obtained by addressing the London office, or THE MUSICAL COURIER COMPANY, Union Square, West, New York City.

Music correspondents of THE MUSICAL COURIER will please make application for the renewal of their credentials by September 15.

IN a day or two the distinguished little man and great pianist Rafael Joseffy is to land here from the steamship Havel from Bremen. He has been spending his vacation at the home of his parents in Hungary, and no doubt we shall find him in the best of health and spirits, prepared for great work this season. His friend and companion, the renowned Rosenthal, generalissimo of the piano, will be here in November, and others will follow later in the year and piano playing will again be an attractive feature of our coming concert season.

A MOST significant communication on the condition of orchestral musical affairs in this city is printed in this issue, and we recommend it to the perusal of our readers, to many of whom it will come in the nature of a revelation. After all, THE MUSICAL COURIER has been able to judge from results without entering into the examination of causes, and to judge correctly. We actually have no orchestral body in this city that can do justice to Beethoven's C minor or Mozart's G minor symphony, much less to complicated new works requiring the smooth work of a trained orchestral mechanism. The cause for this serious condition can to a great extent be learned by reading the communication referred to.

THE receipts of the play Under the Polar Star at the Academy of Music are so large and the future successful run of the play is so thoroughly assured that the management may insist upon retaining the use of that theatre for the full fall and winter season, which would compel Colonel Mapleson and his Imperial Opera Company to seek other quarters, unless indeed that enterprise has positively secured a firm option on the Academy of Music for the three weeks beginning October 26—an option legally secured and established. If, on the other hand, no such contract exists, Colonel Mapleson could find no auditorium suitable for grand opera in this city during those weeks, as every theatre of any size or consequence will be occupied by other attractions that would demand a large bonus to retire.

After all, here we are in the first week of September; Mapleson's scheme is announced for the last week of October and not a sign has been exhibited of any effort to secure subscriptions. Is the Imperial Opera Company a reality, and if so is it in reality coming to this country? If so, when?

THE MANAGER HELPLESS.

THE Chicago Times-Herald, whose indorsement of our campaign against the exorbitant salaries paid to foreign artists was published last issue, said among other things: "Now that Mr. Grau is manager of the grand opera interests in London, and therefore master of the situation on both sides of the Atlantic, he is, or he will be, in a position to refuse the extravagant demands of artists wishing an engagement in America. He can say to them: Your services are not worth twice as much in the United States as in London, and I will no longer feed your avarice at the expense of the ticket purchasers in the States."

The Boston Transcript of August 27, in a reference to the same MUSICAL COURIER topic states:

A great many people interested in the opera seasons given in various portions of this country are naturally curious to know why singers charge for their services here three times as much as they receive either in England or on the Continent. The problem is easy, enough to solve. They ask just as much as they can get, and as long as the managers succumb to their demands, just so long will they continue to request and receive \$1,000 a performance. Whenever the opera managers choose to refuse they can secure all the first-class singers they want at a rational figure. There is really no

necessity for establishing a crusade against the high-priced singer as some newspapers seem to think. He—and she, too—may be abolished as soon as the managers stiffen their backbones sufficiently to be able to resist extortionate demands.

There was a time when the manager could have cured the evil but, we fear, that is now too late. Mr. Grau must have these artists whom he has helped so much to make famous, some of whom owe to him the deepest thanks for having dragged them out of regions of obscurity; he needs them now, but he will never get any thanks. A demand has been created and Mr. Grau must supply this demand on the basis established by himself and his predecessors or by the system for which they will always continue to be held responsible.

There can be no change made in the imposition upon the public so far as the manager is concerned. Public opinion itself is the only medium by means of which the system can be crushed out.

To reduce it to epigrams, we may say: A \$50 song in the opera at London costs \$150 when sung by the same singer in the opera in New York. A singer will sing in London for \$500 a night, but charges and get \$1,500 a night in New York or Chicago, because these two cities are in the United States and not in Europe. Foreign singers never sing American songs. Foreign singers believe that Chadwick, Strong, MacDowell, Paine, Beach, Wood, Nevin and so forth cannot compose, because they are Americans. Foreign singers are usually very ignorant of musical form, of composition, of counterpoint, and of musical literature, but they know the gossip and tradition of the operatic stage, and hence they know all about the enormous fortunes taken out of the United States by their predecessors, Tietjens, Parepa-Rosa, Patti, Lucca, Lehmann and hundreds like them—millions upon millions of dollars since 1840, and knowing this they come here only for money, only for financial results, only for temporary sojourn, and not for the purpose of aiding in the elevation of music among us. They therefore offer no encouragement to the American composer, they do not sing his songs; they oppose the engagement of any American singer and they combine and intrigue to prevent it. Thus have they organized that present operatic ring in whose clutches Mr. Grau now finds himself in both London and New York, and this ring is determined to charge as great figures as can possibly be secured.

Every operatic manager of consequence has failed in this country, and yet no lesson will be learned from precedent. We place ourselves on record as stating that operatic managers will continue to fail, because they do not conduct their affairs like well-balanced men of business. The artists do; they are finished and accomplished business men and women. They never miss an eye to business, and usually both eyes are open to all chances. They work on strict commercial lines, like the bankers of Wall street, the dry goods merchants of the city and the cotton brokers of Liverpool. But the managers and the American musicians and composers—they are idealists, dreamers, and are doomed to remain without the *nervus rerum*.

They will permit themselves to be relegated to the background, even to the extent of never once having one song of theirs sung in public by any one of these overpaid, overestimated, foreign business warblers. The manager can do nothing, as the Boston Transcript and the Chicago Times-Herald propose. During one-half the time he is busy collecting the money to pay to these people, and during the other half he must pay attention to the cabal so that it does not undermine him completely. Frequently the leading artists become creditors of the managers, as is shown in the list of liabilities of Abbey & Grau, and then, very naturally, they manage the managers.

There is no help to be expected at present at least from any co-operation on part of the managers, because they dare not assert themselves. The artist, having been forced upon the public by the manager, becomes through him and his manipulations a favorite, and that establishes his pre-eminent power and position.

It is the public only that can be successfully appealed to, and the manner in which the daily papers of the country are following up this campaign against foreign imposition is an indication that the subject is finding its way into the proper channels. As soon as the American public discovers that it is being systematically imposed upon by a combination of foreigners, who are at the same time boycotting American composers, and decent boys and girls and men and women whose opportunities to appear in opera and in important musical events are destroyed

or curtailed by the periodical appearance of this foreign combination, which is on principle opposed to our whole American musical fabric—as soon as our public discovers this state of affairs the high foreign salary list will cease. All that is necessary is another campaign of education. That is all. The result will be empty opera houses, and empty opera houses is equivalent to the end of this unbearable nuisance.

TAUSIG.

ABOUT a quarter of a century has passed since the death of Karl Tausig, a time long enough to dim the glory of the mere virtuoso. Many are still living who have heard him play, and can recall the deep impressions which his performances made on his hearers, and one who knew him well and loved him has devoted an article in the *Berlin Courier* to recording his reminiscences: "Whoever not only knew Karl Tausig at the piano, but had seen into his genuinely artistic nature, still retains a living image of him. He stands before me in all his youth, for he died early, before he had reached the middle point of life; he counted thirty years at the time of his death, when his great heart, inspired with a love for all beauty, ceased to beat; when those hands, *Tes mains de bronze et des diamants*, as Liszt named them in a letter to his pupil and friend, grew stiff in death.

"It was through many wanderings and perplexities that Karl Tausig rose to the height which he reached in the last years of his life. A friendless childhood was followed by a period of *Sturm und Drang*, till the dross had been purged away and the pure gold of his being displayed. The essence of his playing was warm objectivity; he let every masterpiece come before us in its own individuality; the most perfect virtuosity, his incomparable surmounting of all technical means of expression, was to him only the means, never the end. Paradoxical as it may appear, there never was, before or since, so great a virtuoso who was less a virtuoso. Hence the career of a virtuoso did not satisfy him; he strove for higher ends, and apart from his ceaseless culture of the intellect, his profound studies in all fields of science and the devotion which he gave to philosophy, mathematics and the natural sciences, what he achieved in the field of music possesses a special interest, as he regarded it as merely a preparation for comprehensive creative activity. Some of these compositions are still found in the programs of all celebrated pianists, while the arrangements that he made for pedagogic purposes occupy a prominent place in the courses of all conservatories.

"Karl Tausig came to Berlin in the beginning of the sixties. Alois Tausig, his father, a distinguished piano teacher at Warsaw, who had directed the early education of the son, whom he survived by more than a decade, had already presented him to Liszt at Weimar. Liszt at once took the liveliest interest in the astonishing talents of the boy and made him a member of his household at Altenburg, near Weimar, where this prince in the realm of art kept his court with the Russian Princess Wittgenstein, surrounded by a train of young artists, to which Hans von Bülow, Karl Klindworth, Peter Cornelius (to name only a few) belonged. With all these Karl Tausig formed intimate friendships, especially with Cornelius, who was nearest to him in age. An active correspondence was carried on between them, even when their paths of life separated them. Tausig next went to Wagner at Zurich, and the meeting confirmed him in his enthusiasm for the master's creations and developed that combativeness for the works and artistic struggles of Wagner which resulted in the arrangement of orchestral concerts in Vienna exclusively for Wagner's compositions, a very hazardous venture at that period. He directed them in person, and gave all his savings and all his youthful power to them without gaining the success that was hoped for. The master himself, when he came to Vienna for the rehearsals of the first performances of *Tristan und Isolde*, had sad experiences; his young friend stood gallantly by his side, but the performance did not take place. Vienna was then a sterile soil for Wagner's works and designs. Tausig returned in anger to Berlin, where he quickly became an important figure and a life giving centre of a circle of interesting men. He founded a conservatory that was sought by pupils from all the world, and where teachers like Louis Ehlert and Adolf Jansen gave instruction. When Richard Wagner came to Berlin in 1870 with a project for erecting a theatre of his own for the performance of the Nibelungen Ring it was Tausig who

took it up with ardent zeal, to which the master bore honorable testimony in his account of the performance.

"In July, 1871, Tausig visited Liszt at Weimar and accompanied him to Leipsic, where Liszt's grand mass was performed in St. Thomas' Church by the Riedel Society. After the performance he fell sick. A cold, it was said, prostrated him. In truth he had the seeds of death in him, which Wagner, in his inscription for the tomb of his young friend, expressed by the words 'Ripe for death!' The Countess Krockow and Frau von Moukanoff, who on the report of his being attacked by typhus hastened to discharge the duties of a Samaritan by his sick bed in the hospital, did all that careful nursing and devoted love could do, but in vain, and on July 17 Karl Tausig breathed his last.

"His remains were carried from Leipsic to Berlin, and were interred in the new cemetery in the Belle Alliance Strasse. During the funeral ceremony a great storm burst forth, and the roll of the thunder mingled with the strains of the Funeral March from the *Eroica* which the Symphony Orchestra performed at his grave. Friends erected a simple memorial. An obelisk of rough hewn syenite bears his portrait, modeled in relief by Gustav Blaspar. Unfortunately wind and weather in the course of years injured the marble of the relief, so that its destruction at an early period was probable, and the same friends substituted a bronze casting for the marble, which on the twenty-fifth anniversary of his death was adorned with flowers by loving hands."

It may be added that the only surviving relative of Karl Tausig is a maternal aunt, aged sixty-five, who has declared her intention to create a Karl Tausig foundation in memory of her celebrated nephew.

WAGNER AND NIETZSCHE.

IN the August number of the *New German Review* Karl Jeckel, a son of Emil Jeckel, who was well acquainted with both Wagner and Nietzsche, attempts to explain how the once intimate friendship between these two men was turned to the most bitter enmity; how the same Nietzsche who in 1871 declared that art, in Wagner's sense, was the highest of tasks, could a few years later describe the theatre and music as the hashish smoking and betel chewing of Europe; how the Nietzsche of 1871 could celebrate Wagner as the greatest of magicians, and then call him a typical *décadent*. The explanation of this change of view has been assumed to be a necessary result of their natures and development, but the key to it is perhaps found in Nietzsche's phrase: "Only he who changes (*wandelt*) with me remains kin (*verwandt*) to me."

Lately some sketches and plans of Nietzsche have been published, and these enable us to see the development of his thoughts; even if they do not contain in germ all the thoughts that appear in the Wagner Case yet they display great independence and impartiality. Wagner declared that Beethoven, by the introduction of the chorus in the fourth movement of the last symphony, had made a solemn confession respecting the limits of absolute music. He called the Ninth symphony the liberation of music from its own peculiar elements into a universal art. To this assumption Nietzsche opposed the view that the introduction of the chorus in the ninth was to be accounted for, solely and entirely, by musical reasons. The composer did not care for the words, but for the sound, and therefore needed the supreme tones of the human voice.

This difference in view is of importance, because Nietzsche assigned to the text, even in Wagner, a subordinate position; hence, while Wagner regarded text and music as of equal value, Nietzsche regarded the fact that in Wagner's text the words had an influence on the music as a reaction of the operatic tendency and described the demand for a dramatic singer as a monstrosity in itself. Very characteristically he thus was led to assume that Wagner was striving for a form of art in which the chief instruments sang a song which had to be rendered intelligible by action.

The strength and energy with which Nietzsche denounced the incapacity of our day for mimetics, and the falseness of the term "Dramatic Music," reveal an incapacity in Nietzsche for everything theatrical, even when indispensable for the result aimed at. He considered Wagner's first requisite not the purely musical but the sentimental hearer who would be most deeply impressed by the story. But

such a public is not an artistic, but a moral entity, and therefore such an artist must be prepared to see himself brought before a court which has nothing to do with artistic principles.

That Nietzsche desired for Wagner's works another style of public is clear from the Wagnerian tendency of his first work, *Die Geburt der Tragödie aus dem Geiste der Musik*; he expected from Wagner's music a powerful aid in the German regeneration of the Hellenic world; he saw in Wagner's demands and wishes much that in origin and tendency was in touch with his own ideals, and with self-sacrificing loyalty, while the great event of Bayreuth was in preparation, he condemned himself to "silence, to a Pythagorean silence of five years' duration." At first he was the champion of reviving art, the greatest champion ever master had, but during this period of loyal silence he unconsciously was becoming the opponent, the greatest opponent that ever encountered an artist after a victory gained in common.

VERDI AT MILAN.

"ARRIVE to-morrow, 1 P. M. Have my room ready. Peppina with me." In such like terms, writes Emile Düser, was the telegram from Verdi received at the Grand Hotel. At once the landlord prepared the apartments in which the life-sized picture of Verdi hangs, the ladies filled the place with flowers, new candles were put into the candlesticks, and the chambermaid added to the washstand a piece of Blank's soap. Verdi wished no one to meet him at the station, and no one was there. "I am not one of the lot that like demonstration," he said, "I am an old man and have earned my repose." Consequently nobody but the hotel hackman received him and the black gripsack which Verdi has carried for the last forty years.

On his arrival the host of the Grand Hotel carried off the gripsack and wraps, but Verdi stuck to his overcoat, while Arrigo Boito and Giulio Ricordi, standing right and left like sentinels, looked calmly on. They raised their hats like automatons, without altering an expression of their faces or uttering a word. The maestro paused a moment and invited them to follow him. He refused to use the elevator, but ran up the stairs without ever touching the banisters.

The first floor was soon reached, and then after a good washing Verdi sat to dinner, for which at all times of the year asparagus is prepared, as he likes it better than anything else.

How about Madame Verdi? She is the ideal of an artist's wife. Once on a time she was a singer, renowned in all Italy, and triumphing under the name of Giuseppina Streppani. She is some years younger than her husband, but does not enjoy such robust health. Verdi is very anxious about her, and takes her every July to the Baths of Montecatini, where he himself takes a thorough "cure." He often says: "Must get rid of fat; in winter one works too much, and a sitting position does not suit everybody."

"Do you ever try any other Baths?" was asked. "Do you not think that Ems, Homburg or Karlsbad would be better for your constitution?"

"I have no use for Ems or Wiesbaden. I cannot go to Karlsbad, for there are too many English there, and do not care to spend my time writing autographs for Miss X or Mr. Y. If my digestive organs ever become impaired I'll try Karlsbad again, provided I'm not bothered."

"Emperors and kings," was the rejoinder, "go to Karlsbad and praise it above all others."

"Kings and emperors are guarded, but a poor musician who seeks quiet cannot have a suite of officials with him."

"Would you not like to visit again Germany and Austria, where your music is so much admired?"

"In Vienna I conducted my *Aida* and my *Manzoni Requiem*; it was a great season; my reception was imposing. But then I was a good deal younger than to-day. I cannot travel so far, however much I desired."

"Pardon, Maestro, last year you were twice in Paris, once for *Othello*, once for *Falstaff*. Can you not come once to Germany?"

"When I go to Paris, it is a different matter; there I am at home, I have often been there, and personally staged and conducted my works. I have there a crowd of old comrades and contemporaries who are glad to see me. If I were not in the eighties I should like to travel through Germany and see the progress of the nation. Only one thing could induce me to take

up my pilgrim's staff and pay a visit to Germany." Here he paused, smiled and refused to proceed. "Go on, Maestro; what is it? Must the work of your old friend Boito be appreciated as it deserves? Must his Mefistofele be made popular in Germany? Must Germany exhibit an interest in your asylum for aged artists? Speak out!"

"We'll talk about this some other day," he replied laughing heartily.

Camillo Boito called on him to show the accounts for the building of the asylum. So much for granite, so much for iron, so much for labor, &c. Verdi took each sheet, and added up the columns of figures, and then laid them aside. He was especially interested in all the details of the music pavilion, for, as he remarked: "Everyone who enters must have his room furnished with every comfort. In every room there must be a desk, an ottoman, a bed and a stove. There is another place for invalids on the opposite side of the building; four medical men will daily make the rounds of the house to see that all is right. I shall have for myself a room just like the others when I come to Milan, for I am an artist *in retiro*. Why should I not live there, if it pleases the Almighty to allow me to be present at the opening of my house?"

"There will be, doubtless, a great ceremony on the occasion?"

"Far from it. You do not know me. If you are in America, you will see, some fine day, a laconic announcement that I have opened my house for my guests, without any official infliction of endless speeches. Perhaps I may do something more for my guests on that day; I may fumble about on the piano or organ a little if my fingers do not lose their strength. All this, however, is far off. The building will not be ready till 1897. And now let us go and see how far the works are advanced."

On his arrival at the spot, the Piazza Michelangelo, he examined the works like an expert, and went into the smallest details. The report that Verdi was there spread like a fire, and in a few minutes the piazza was filled, and loud cheers greeted him as he entered his carriage, and were continued till he was out of sight.

Pizzarello's Pupil Engaged.—Miss Estelle Roy, the talented piano pupil of J. Pizzarello, has been engaged as piano teacher at the North Texas Female College, Sherman, Tex.

Rosenthal Plays at Balmoral Castle.—Moriz Rosenthal, the famous pianist, of whom the world of music has been talking enthusiastically for some time past, has been "commanded" to play before Queen Victoria and the Prince of Wales at Balmoral Castle, during the visit of the Czar and Czarina of Russia. Rosenthal is composing a hymn for that occasion in which will be interwoven the English and Russian national airs.

Miss Bergh and Her Pupils.—Miss Lillie Bergh has been giving a number of song recitals and concerts at Saratoga with the professional pupils who have been attending her summer school. The *Saratoga News* speaks of her as the "lion of the season."

The Misses Shepard, of the Gables, gave a large musical in honor of Miss Bergh, all the leading cottage residents being present. This was followed by a morning musical given to her by Mrs. Charles R. Fisher.

Miss Bergh gave her final concert in the Round Lake Auditorium, Saturday evening, August 15, to close her summer school there. Souvenirs were distributed among the large and enthusiastic audience. The singers assisting were: Miss B. Eloise Oates, from North Carolina; Miss Ethel Parrot, from Dayton, Ohio; Mrs. Edward Kent, from Denver, Col.; Miss Agnes Athon, from Albany, with Miss Mabel Munn, pianist. Miss Bergh charmed the audience with the wonderful purity of her tones, and her exquisite rendition of Lieke by Chaminade.

On Monday of week before last Miss Bergh gave a brilliantly attended musicale at the United States Hotel in Saratoga, under the auspices of Mrs. James Robert McKee, Mrs. S. N. Cadwell, Mrs. Winsor B. French, Mrs. John C. Minor, Mrs. J. W. Fuller, Mrs. E. N. Potter, the Misses Shepard, Miss Elizabeth W. Brown, Mrs. G. R. P. Shackelford, Mrs. H. L. Deas, Mrs. Wm. R. Budd, Mrs. Joseph F. Knapp, Mrs. Elon Foster.

On Saturday, August 22, another fashionable throng greeted Miss Bergh at a musicale given by her at the New Narragansett Pier, where she passed a week.

Miss Bergh has taken Miss Oates with her to introduce her to Narragansett and Newport social life.

Everyone wonders at the remarkable artistic training and versatility of style displayed by so young a singer, but all who know the famous Lillie Bergh method—its rapid results, combined with thoroughness—are not surprised.



Miss Bradley.—Miss Anna Ruth Bradley, an American pupil of Mme. de la Grange, of Paris, a soprano with an extraordinary range and quality of voice, arrived on the Etruria last Saturday.

Edgar H. Sherwood Writes a Whistling Song.—Mr. Edgar H. Sherwood, a relative of the pianist, has written a very bright whistling song, which was sung at a recent Chautauqua evening concert by Miss Harriet L. Norton and made a great success.

Chas. W. Clark.—Mr. Charles W. Clark, the Chicago baritone, sails from England for Boston on the Cunard steamship Scythia August 27, reaching Chicago about September 10. Mr. Clark has added largely to his repertory of oratorios, cantatas and songs under the direction of the celebrated masters Henschel and Randegger.

Geo. E. Holmes.—Mr. George Ellsworth Holmes, for so many years the leading baritone in the West, will return to this country in March, 1897, for a series of concert engagements under the management of Louis Francis Brown, of Steinway Hall, Chicago. Mr. Holmes' health, which was not the best before his departure for Europe, is now entirely restored.

Nahan Franko and Vanderbilt.—Nahan Franko, who conducted the orchestra during the summer and until this week at Narragansett Pier at the Casino, was requested to furnish the music for the Vanderbilt-Whitney wedding last week. Most of the numbers had to be repeated and Mr. Franko was the recipient of innumerable compliments:

The Breakers, Newport, R. I. Gertrude Vanderbilt-Harry Payne, Whitney. Musical program: Wedding Music, Festival Procession, Bridal Song, Dance, Nocturne, Adolph Jensen; Prize Song from Die Meistersinger, Wagner; Melody, Rubinstein; Traumerei, Schumann; Cavatina, Raff; Bridal Procession from Lohengrin, Wagner; Largo, Handel; violin solo, Mr. Nahan Franko; Wedding March Mendelssohn; The Star Spangled Banner.

On Wheels.—Mr. George W. Fergusson, the well-known baritone, is at present making a cycle tour of England, Scotland and France. He returns to this country in September, making a Western tour early in the fall, singing in Chicago, Milwaukee and other Western cities. It is his intention to return to London early in the new year to fill a number of engagements which he has closed during his sojourn abroad this summer.

Ross Jungnickel Engaged.—Mr. Jungnickel has been secured as conductor for the Detroit Symphony Orchestra, in conjunction with which he will also at once organize a large chorus. Detroit is indeed fortunate in having secured so competent a musician and there is no doubt that under his guidance both orchestra and chorus will soon rank among the best in the West.

One by one the great Western cities are falling in line, organizing and supporting their own permanent orchestras.

Rudolf King.—Rudolf King, the pianist, has organized the Standard Concert Company, of Kansas City, Mo., with Mr. E. W. Rouze, of Boston and Chicago, as manager. The members of this organization are: Rudolf King, pianist; Francois Boucher, violinist; Silas R. Mills, basso cantante, and Ruis D. Meeke, dramatic reciter. The company will begin its season about the middle of September and concerts have already been arranged for St. Joseph, Lawrence, Columbia, Springfield, Carrollton, Carthage, Omaha and a large number of towns in the vicinity of Kansas City. Rudolf King is sole musical director and conductor.

Sherwood Pupils' Recital.—A recent piano recital by the pupils of the piano department of Mr. W. H. Sherwood's School of Music was extremely successful. A Christmas Dance in duet form, written by Mr. Sherwood, was played by Mr. Sherwood himself and his young daughter, Ethel L. Sherwood. Other pupils who took part and did themselves credit were Miss Isadore Cropsey, of Owego, N. Y.; Mr. Lee Clinton Forbes, of Topeka, Kan.; Miss Jessie Andrews, of Elmira, N. Y.; Miss Henriette Johnson, of Galesburg, and Miss Catherine Kenny, of St. Louis. Although the concert was a morning one, the attendance was large.

D'Arona at Narragansett.—A testimonial recital was given to the officers of the New Mathewson, at Narragansett Pier, last Tuesday, at which Mme. Florenza d'Arona and her talented daughter were heard by a large and enthusiastic audience. Mme. d'Arona sang the Flower Song from Faust by request, and being recalled bowed several times, evidently not intending to grant an encore. She was, however, compelled to respond, and, sitting down to the piano, played and sang a little Scotch ballad that fairly

brought the tears to almost every eye. Miss Maude Le Vinsen (Mme. d'Arona's daughter) gave Gounod's waltz song from Romeo and Juliette with clear, bell-like tones and warmth of expression, and swayed the audience with the rhythm that was almost irresistible, and a storm of applause greeted her efforts. Mme. d'Arona and Miss Le Vinsen were expected at their home in New York the early part of this week.

The Bjorkstens Have Removed.—Mr. and Mrs. Theodor Bjorksten have removed to 69 West Fifty-fourth street, New York, and will resume their instruction in singing on September 15.

Wm. H. Rieger Resting.—Wm. H. Rieger, the favorite tenor, does not sing at any of the summer festivals this season, as he needs rest and has decided to take it. The admirable tenor will be missed at these large musical functions, but he is wisely saving his energies for the coming winter campaign.

Abercrombie Settles in New York.—Mr. Charles Abercrombie, the eminent vocal soloist and teacher, after many successful professional years in London, Boston, Chicago and Rochester has decided upon urgent request to settle in New York, and will have his studio at Carnegie Hall. Mr. Abercrombie is familiar to the vocal world from his position as solo tenor for ten years at Her Majesty's Chapel, St. James' place, London, England, and as the teacher of many prominent professionals since his arrival in America. Among his pupils Miss Dorothy Morton, of light opera fame, is most popularly known.

Mme. Katharine Fisk.—Mme. Katharine Fisk is to sing with Colonne, the great Paris impresario and conductor, in London on October 17. Arrangements have been made for this celebrated conductor and his orchestra of 100 to give a series of three orchestral concerts in London this fall. The soloists already secured are Mme. Nordica, Mlle. Camilla Landi and Mme. Katharine Fisk. The concert at which the latter artist is to sing is the final one, and takes place on October 17, when the second act of Samson and Delilah will be given with Mme. Fisk as *Delilah*. This event is anticipated with much interest, as Mme. Fisk has already received much favorable criticism for her peculiarly interesting and original interpretation of this rôle on several occasions last season. Mme. Fisk is to visit America in the spring of 1897 under the management of Louis Francis Brown, Chicago.

Alida Varena's Concert.—A highly successful concert was given at the Brexton, Cape May, on the evening of August 23, by Mlle. Alida Varena, soprano, with the assistance of two violinists, a cellist, a French horn and a piano accompaniment. The program was well chosen and performed. Mlle. Varena herself sang, among other numbers, the grand scene and miserere from *Trovatore* by special request and achieved decided success. The following extract is from the Cape May *Daily Wave*:

Beyond question the artistic event of the season was the grand concert given last Friday evening, August 21, by our popular songstress Mlle. Alida Varena at the Brexton.

Mlle. Varena consented to give this concert at the earnest solicitation of her hosts of friends and admirers. The audience that warmly greeted Miss Varena as she stepped out on the stage was not only large but distinguished, and she seemed to feel the fervor of the occasion, for her rich and highly cultivated voice was never heard to better advantage; her voice is exceptional, in that its quality is both dramatic and sweet, a rare combination; her technique is wonderfully fine.

Mlle. Varena had a fine opportunity of showing her great versatility Friday evening, as her program was made with much care.

The grand scene and miserere from *Il Trovatore* (Verdi) proved to be the "pièce de résistance," which was most ably and artistically accompanied by Mr. R. Buckholz on the French horn. This number called forth a storm of applause and was repeated.

Miss Varena showed great versatility Friday evening, singing in four different languages. Her program was so artistic it would have done ample justice to a midwinter concert room.

Miss Cady's Many Engagements.—Miss Cady, the pianist and well-known pupil of Leschetizky, gave a recital at Narragansett Pier on August 26, the program, which follows, showing a compass of composers that covers a versatility from classicism to modern piano pyrotechnics. In these various schools Miss Cady demonstrated a higher order of talent:

Sonata.....	Scarlatti
Ballet (from Alceste), arranged by Joseffy.....	Gluck
Le Coucou (seventeenth century).....	Daquin
Gavot (left hand alone).....	Bach
Prelude.....	
Etudes.....	
{ A flat major.....	Chopin
{ F major.....	
Waltz (A flat major).....	
{ Chant du Voyageur.....	Paderewski
{ Cracovienne Fantastique.....	
{ Romanze (Consolation).....	Leschetizky
{ Danse à la Russe.....	
{ Venetian Barcarolle.....	Schytte
{ Valse.....	Chaminade
Magic Fire Scene (arranged by Brassin).....	Wagner
* Studied with composers.	

She has also played at Bar Harbor, August 7 and 13, and her engagements were at Newport, August 27; also at Mrs. George Hoffman's, Newport, September 1; Wentworth House, Intervale, White Mountains; Milbrooke, Duchess County; Tuxedo and the Orange County, all to take place before the opening of the regular season.

The E Method of Voice Culture— Voxometric Revelation.

By ALFRED AUGUSTUS NORTH.

WHENCE hails this ridiculous work? What centre of science and art emits this scream of defiance of all the accepted dicta of sound and sense? In what clime, sunny or sullen, have been taken those marsupial leaps, disdainful of the walls and hedges of facts, landing both the "author" and the "compiler and writer" in the muddy moats of utter absurdity? In what city or village glistens and glowers this "revealing" flame? Is it Oshkosh or Kalamazoo? Is it Titicut or Squawbetty Hop? Is it London, Paris, Berlin, Vienna, New York, or even Constantinople?

No! Its birthplace is the land of the vaulting kangaroo. It is as antipodal in its residence as in its tenets; like its laughable laws, the globe must be nearly reversed to bring it to light. Is it then Australia? That at any rate would be respectable. From that small continent we get our system of balloting. Its people are taking the first steps toward a separate national existence with great skill and caution; but its projected federations of six colonies—Queensland, South Australia, Western Australia, New South Wales, Victoria and the island of Tasmania—does not include the land of *Voxometric Revelation*, for the very good reason that this purgative land is too far distant. Twelve hundred miles is a very considerable fragment of the earth's circumference.

The place is New Zealand, the country of the imported pig, the indigenous kangaroo and, last but not least, *Voxometric Revelation*. There is no doubt about it. Does not the "author" expressly and the "writer and compiler" tacitly intimate the fact? The preface reads:

ALFRED AUGUSTUS NORTH.

PROFESSOR OF VOICE CULTURE AND SINGING, EXAMINER IN MUSIC TO THE NEW ZEALAND GOVERNMENT FOR THIRTEEN YEARS.

From this it may reasonably be supposed that the author has lived in New Zealand for more than thirteen years; and it may also be fairly assumed that in that country he has created, or at any rate matured, his system of voice culture, such as it is. But what possible opportunities can this distant isle have afforded him? The city of Wellington, the largest of its few cities, numbers only 19,000 inhabitants, about the population of Watertown, N. Y., where these words are now being penciled. And what remote chance could any resident of Watertown have of discovering new laws of vocal action, or of artistic expression? Here the advent of 1492 is a veritable occasion. Once in several years a society is formed to produce some standard oratorio, and the occasion affords a single hearing of such artists as Bushnell and Clementine de Vere-Sapio in her decadence.

Yet even this meagre fare is denied the New Zealander, for no singers, no troupes of even second-rate merit, could afford the risk and expense of a sea voyage of 1,200 miles. The artistic tone, the true lyric style, could not be recognized; even their memory would have been erased by the abrasive silence of a decade and a half. What conceivable conceit, what reckless and hopeless audacity, what profligate spirit of extravagance could have instigated this wholesale advertising over our entire country, this shower of empty and pretentious circulars, pamphlets and periodicals? As was said before, there is but one applicable word, and that word is insanity.

BREATHING.

In all that is written concerning breathing there is no hint that the author has made a single dissection; there are many signs that he has not perused even the ordinary anatomies with the needed care. Could a medical college be maintained in a city of only 20,000 people? The list of the works that constitute the author's library contains not a single special treatise on the physiology of voice, Manuel

Garcia's alone excepted, and he has written little about respiration. Merkel has no place, neither has Harless, nor the Meyer of sixty years ago; no Gruetner, nor Fournié, nor Gugenheim, and Lermoyez; nor upon breathing, either, Hutchinson, Ransome, Landois, Sibson or Wolfe. Alfred Augustus North must have evolved his idea of the respiratory organs, if he has been correctly compiled by Justus Abner, as the German professor evolved the picture of the camel, which he had never seen, from his inner consciousness, and with equally monstrous results. Harken:

"(a) *Breathing.*—While opinions are greatly divided on this question, authorities advocating clavicular, pectoral, thoracic or diaphragmatic, we unhesitatingly pronounce the latter to be the only manner in which this organic action should be performed." Query, Can a "question" be a "manner" or an "organic action"? So it reads, but, as usual, the compiler's idea must be shrewdly inferred and he may mean breathing. Then, again, has there been revealed to either of the twain that there exists a conceivable difference between "pectoral" and "thoracic" breathing? The English language must have been reformed in their marsupial vicinage if there is a shadow of discrepancy.

But do they really mean to assert that "the latter [diaphragmatic] is the ONLY manner in which this organic action should be performed?" The page bristles with italics as thickly as the postscripts of a Vassar undergraduate, and the "ONLY" is thus intensified beyond all hope of mistaking. It means that ONLY the diaphragm should be employed in singing or it means nothing. This outdoes the grand mistake of Leo Kofler, who has disseminated throughout this youthful land the pernicious doctrine that only the abdominal muscles should contract to support the voice. They could, it is true, support a faint and husky vocal whisper hardly audible across a table, but the diaphragm could cause no outright, outflowing sound whatever; it could only inhale a vocal gasp with the deliciously ludicrous effect made by Sam Weller, who, as an earlier issue narrated, was accustomed to utilize the last syllable of one verse of lyric poetry by drawing in his breath upon it in order to provide a supply of air for the next!

Although it is a little astray from the strict subject of this review, it may profit the reader to discuss in brief terms this little-known organ, the diaphragm—little known, but much talked about. A lady visitor once confessed that her mind had been so fully charged with the word that she mildly asked the ticket seller at the theatre box office to let her "see his diaphragm!" A trifling incident may be in order:

"How do you breathe?" was asked an ambitious teacher of the nondescript Shakespearian system, the "one, two, three, four, ah . . ." system, the system of doing nothing that something may come.

"Why, from the diaphragm, of course!"
"What is the diaphragm?"
"Why, why, it's a kind of bellows."
"Well, what do you do with it?"
"Do with it? Why, I fill it, of course."
"And when you sing, does it go up or down?"
"Why up, to be sure; it presses the breath!"

Now the modern Athenian might as well try to make a rain barrel out of the gilded dome of his State House—the Hub of the Universe, as the lamented Holmes had it—as might our Avonian enthusiast try to make a receptacle out of the dome of the diaphragm by pouring breath on top of it. She would have to "holla up" the midriff rain barrel, for it stands bottom upward in the chest. (By the way, it was with equal surprise and delight that the word "holla" was found in both the Standard and Century lexicons as a legitimate and justifiable member of our elastic language!) The diaphragm is filled, but not with air. It sits upon and partially incloses the stomach and liver; indeed the liver mainly gives it its shape. It curves upward into the chest from its attachment, all around the body, to the

ribs; and, as it is largely muscular, its contraction or shrinking flattens its dome, pulls down the bases of the lungs, and thus creates a vacuum which must be filled by the inspiration of more air through mouth and windpipe. If, as the author affirms, the diaphragmatic action is the "only manner in which this organic action should be performed," then is gasping the only sound of breath or voice mechanically possible. Let the reader clasp the waist a little above the line of an ordinary belt and imagine that, were it not for the ribs, which can be felt, he or she would be clasping the lower rim of a bell which curved upward into the chest; for, similarly, the lower, outer rim of the diaphragm is fastened to the inner side of the ribs, all the way around from the breast bone in front to the spine behind; also, it rises dome-like in the chest, just as a bell would rise in the chest were its rim attached to the inside of all the ribs from sternum to spine.

In the ensuing chapter errors and absurdities jostle each other for precedence:

"Now the first and last thing to do is to overcome the voice, which, properly understood, means gaining a passive control over it."

But this has been anticipated by Mr. Edmund J. Meyer, who confidently states that "there are efforts which are active and efforts which are passive." Nobody living can conjecture what a "passive control" or a "passive effort" can mean; but the later "compiler" has certainly said nothing new.

To proceed: "It is useless to try and build the voice on exercises alone, which usually only hurt the throat, because performed on a wrong production. You must first learn how to properly and effectively produce your voice."

The beauty of the English is in itself entrancing. It is true that even Bret Harte and Howells often split the infinitive with an adverbial wedge; but what can the "performed on a wrong production" mean? Is not a production a performance? If not, why not? How, again, can one "try and build the voice on exercises alone"? The "on" is off, but never mind a trifle like that. The question is, what can take the place of exercises? Passive control? Doing nothing at all? That must be it, for if any effort whatsoever is actively made it must be an exercise, and a discreet one at that, since the teacher's sole business is to effect an improving change. But this is only an appetizer, the bitters before the breakfast; the real repast is now spread before us, and it is a luscious one! The whole bill of fare may first be read with advantage:

"Pose: The initial step, therefore, to take in overcoming the voice, is to acquire the right position or pose of the body . . ."

"This position must insure the full deportment of the body. [Can quietude insure action; or position insure position or attitude?] To acquire this accomplishment naturally the following instructions should be followed: First, take that position usually understood by the expression 'stand at ease,' then raise the arms in a perpendicular direction. This movement will raise the chest, which is necessary before the next movement is performed; then with the palms of the hand turned upward and outward lower the arms. This locks the shoulder blades and keeps the shoulders down in breathing. This action should leave the chest up, in what is known as the 'active position'; but this, however, is not the final attitude to assume, as it leaves the figure standing stiff and too much like a statue. Therefore, now lower the upper or thoracic portion of the body, as though falling backward, with the sensation as if the upper part was sitting down on the haunches, or taking a foundation from the hip joints; then, with one foot forward sway the body backward and forward on the hip joints. . . . With the chest still elevated, bend slightly forward, and then standing as if in a persuasive attitude, you will be properly positioned for singing."

It is safe to challenge anyone and everyone to straighten these crooked statements. "This locks the shoulder blades!" What, in the dear name of anatomy, does that

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mean? To lock is to close, to bind together, to fasten; but how can two objects be "locked" when they are widely separated and have no muscular connection with each other; when, as in this case, the advised action does not even tend to bring them nearer together? In the very first place, raising the arms does not raise the chest; it may remain wholly unmoved. How then can it be left up when it has not gone up? So far we have found nothing but flights of foolish fancy.

But the next step reveals in a blazing light the extraordinary confusion of these physiological romanticists! This step is to "lower the upper or thoracic portion of the body." But the order has just been given to "leave the chest up!" It has already been noticed that our distant discoverers do not seem to realize that their mother tongue revels in synonyms, for they appear to consider that the "pectoral" breathing and the "thoracic" breathing are wholly different performances. And now while the distorted pupil is commanded to "leave the chest up," he is also ordered "to lower the upper or thoracic portion of the body." If either Alfred Augustus North or Justus Abner will stoop to explain wherein the "chest" differs from the "thorax," or either of these regions from the "pectoral" regions, he will confer an undoubted, philological benefit upon mankind.

But now comes the laugh, and a hearty one!

"Therefore, now lower the upper or thoracic portion of the body with the sensation as if (sic) the upper part was sitting down on the haunches or taking a foundation from the hip joints!"

Our discoverers of "problems which surround the voice" will have to reckon seriously with the bicycle girl of this scorching period, whose lower waist is becoming far too generous to allow her "upper or thoracic" regions to "sit down on the haunches" (her pardon being begged for the quotation of such vulgarity), for a good twelve inches of pretty solid bones and tissues intervene. Our New Zealand scientists (why has the word so common a sound?) must have had in mind their native kangaroos, pictures of which do usually display them as "sitting down on their haunches!" with their arms pathetically flopping in the apparently "devitalized" position and condition so dear to Delsarte! But this is not the worst: "taking a foundation from the hip joints" is a further remove, for now the pelvic bones add their interposition, the hip joints being near their lower border. Notice that the "upper or thoracic portion of the body is lowered to sit down on the haunches and take a foundation from the hip joints; then read with adequate admiration the following sentence, which begins: *"With the chest still elevated."* Why, the "upper or thoracic cavity has just been lowered." Query: If the chest is still elevated and the thoracic region also lowered, what has become of the pectoral region? Has it gone a-gunning? It is sheerly impossible to write seriously about such voxometric nonsense. Monsieur Le Vinsen is left far in the lurch, for though his acrobatic diaphragm may be gifted with the power to inhale breath by contraction and then expel it by some more of the same contraction, it cannot hope to rival the feats of these island "scientists," whose thoracic regions can remain both up and down, and, moreover, take their pectoral departure at one and the same respiratory instant.

"And still the wonder grew." Will the reader now turn to the 101th page of this epoch-making work and read:

"Breathing through the mouth should take place only under extraordinary conditions, such as . . . in the case of singing, where much dramatic force is required, and the time available for taking a breath does not admit of a full inspiration entirely through the nostrils; then, in these exceptional instances, the mouth assists the nose."

"How long," asked the brilliant youth who was calling upon his lady friends, "how long can a goose stand on one

leg?" All gave it up of course. "Try it!" he mildly suggested. So will the reader be asked to try it, to let the mouth assist the nostrils in imbibing a sudden draught of breath. Try it and enjoy the audible result. A pig under a gate could do no better; for a veritable snore, snort or grunt will be absolutely unavoidable. The soft palate must hang loose to let the air pass from the upper pharynx to the throat and lungs, and the current of breath through the mouth will surely make it rattle.

But why should this pitiable list of respiratory follies and platitudes be tediously extended? Why should such bits of utter nonsense as that *"the vocalist will be unconsciously controlling or compressing the breath under the note,"* or that *"The note should appear to float on the breath,"* be seriously detailed? The reader should, in common mercy, be allowed a brief period of rest in which to gather patience for the half-hearted perusal of the coming paper upon the contortions and distortions of the throat and mouth advised and prescribed by these ardent New Zealanders.

JOHN HOWARD.

Ketley's Engagements for Elmira Concerts.

MARTINUS SIEVEKING, pianist; Mary Louise Clary, contralto; Kathrin Hilke, soprano; Paul Listemann, violinist; Franz Listemann, violoncellist; Myrta French, soprano; W. Grant Egbert, violinist; Marie Parcello, contralto; Aimé Lachume, pianist, and Adolph Dahm-Petersen, baritone.

This is the captivating list of artists provided by Manager Charles H. Ketley for his splendid concert course to be given this season in the auditorium of the Young Men's Christian Association Building in Elmira. The dates selected for the concerts are October 8, December 10 and January 14. Mr. Ketley has spent much time this summer in the selection of his singers and instrumentalists, and it must be conceded that he has obtained a choice array, including several of the most expensive artists now before the public. It only remains for lovers of music to show their gratitude to our enterprising manager and their appreciation of his efforts to give us the very best music by the best interpreters. Great interest has been aroused over the reappearance of the famous Dutch pianist, Sieveking. It will be recalled that this wonderful performer mysteriously disappeared from the country last spring with numerous engagements left unfulfilled and no explanation offered why he went away so suddenly. It has been rumored that his only rival, Paderewski, and the managers of the latter had something to do with Sieveking's abrupt departure from New York. However, he has been re-engaged for the coming season, and will make his first appearance in this country with the Boston Symphony Orchestra October 21, 23 and 24. Sieveking is a marvel in many respects, with but one or two equals and no superiors in technic. He wears a No. 8½ glove, yet he reaches one-fifth over an octave, from C to G, and plays scales in tenths with one hand most wonderfully. His triumphs this season will surely cause a renewal of the most interesting discussion as to which is the greatest performer, Sieveking or Paderewski.

Elmira will hear for the first time Miss Mary Louise Clary, now the greatest of American concert or oratorio contraltos, magnificent in personal charms and lovely of voice. Her many achievements in concert and oratorio were not in any degree diminished by her singing of the songs for Trilby during the eight months run of that play at the Garden Theatre in New York. It is the unanimous opinion of the critics that since the days of Annie Louise Cary no successor has appeared worthy to wear the laurels which so long crowned that great artist.

The Listemanns, Paul and Franz, inherit their talent, both being sons of the famous violinist Bernhard Listemann.

Paul at an early age became first violinist in the famous Gewandhaus orchestra, and in 1883 in Berlin he won the great honor from sixty-seven competitors of being chosen as personal pupil of the renowned Joachim, under whom he completed his musical education during a period of two years, and during the second year he held the position of concert master of the Royal Orchestra. Franz won the first prize in Leipzig in competition with forty-seven other performers and soon afterwards became solo violoncellist in the celebrated Joachim orchestra in Berlin.

Miss Kathrin Hilke, solo soprano of St. Patrick's Cathedral, New York, stands in the front rank of artists and has won countless triumphs on the concert platform. Her voice is of great range, dramatic power, pure quality and exceptional flexibility. She sings with extreme musical feeling and is every inch an artist of the most noble attainments.

W. Grant Egbert is well known in Elmira. It would be superfluous, therefore, to mention in detail his qualities as an able and accomplished violinist. His repertory has been largely increased since his last appearance in this city, and he is certain to receive a rousing welcome from his friends and a musical public.

Mlle. Marie Parcello will be another new comer. Her reputation is based upon numerous successes gained in concerts before critical audiences in Paris, London, Nice, Berlin, Cannes and other Continental cities, as well as in New York and Boston the past season. Andrew Carnegie, one of the most critical amateurs in this country, says that she is an artist of the highest grade and bound to win enduring popularity, being intelligent and sympathetic and possessing a pure, rich, vibrant contralto of unusually full volume, color and range. She is a delightful lyric artist.

The appearance of Aimé Lachume in this city last winter created a popular desire to hear this distinguished French pianist again, and his coming will be anticipated with keen delight. Lachume is one of the best all round pianists of the French school, with no mannerisms, but with a breadth of training and virtuosity embracing all the pianistic library.

Adolph Dahm-Petersen is winning golden opinions as a concert baritone. Good baritones are rare, and this artist is in great demand this season; wherever he has been heard he has been unanimously praised.

Miss Myrta French, of New York, has a clear soprano of rich quality. Her colorature singing is delightful. She distinguishes herself by charming grace, keen intelligence and a depth of romantic feeling. Among her most successful engagements in this country have been those with the Seidl and Damrosch orchestras, the Hinrichs Grand Opera Company and Sousa's Band. She is petite, a brunette and a pupil of George Sweet, of New York, and the famous Georges Sbriglia, of Paris, teacher of Jean de Reszké, Lillian Nordica and her husband, the Hungarian tenor, Zoltan Doeme.—*Elmira Daily Advertiser.*

Carlsruhe.—The jubilee of the Grand Duke of Baden will be celebrated at Carlsruhe by a series of performances during the month of September. The program consists of Mozart's Magic Flute, newly staged and mounted; Wagner's Tannhäuser, Lohengrin and Meister-singer, Berlioz's Trojans at Carthage, and on these evenings characteristic short pieces of the Italian, French and German schools, La Serva Padrone of Pergolesi, L'Elisir d'Amour (two acts), Donizetti; Les Deux Avares, Gretry; La petite Savoyarde, Dalayrac; Djamilah, Bizet; L'hôtel-lerie Portugaise, Cherubini, Gluck's May Queen, Haydn's Apothecary and Weber's Abu Hassan.

Leipzig.—The Winderstein Orchestra of sixty well trained musicians will commence its concerts in October. It has been engaged by the Liszt Society of Leipzig, and by Nicodé for Dresden.

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ROME, August 13, 1896.

UNDER her wise and active presidency and direction and other official board Santa Cecilia is adding nobly to her curriculum for the coming year, until it seems that this grand old institution must soon be as unrivaled in the perfection and vigor of her active program as she has always been unrivaled in the richness and measure of her musical treasures, and in the pure, grand lines on which she was founded.

It is indeed precisely on these lines that the Accademia has just made her newest and what promises to be one of her strongest, because one of her most universally important and interesting, additions—a department whose subject matter is a great and powerful influence wherever religious form and religious service are considered, and whose fundamental principle has been vigorously and universally discussed for a long time now.

Earlier in the season—as I told THE MUSICAL COURIER'S readers—Santa Cecilia busied herself with the important incorporation of her new Scuola di Istrumentazione di Banda—perceiving how the people may be educated and inspired through martial music, properly given, diffusing its exquisite power upon the subtle ambiente, and infusing the influence of the harmonies the martial band and martial instruments render under skilled artistic management (and no other is to be allowed place in band management here hereafter), about and into the circumstances and material of life and character, considering the band or the popular band concert a potent factor in the high moral education of any people.

She is just about to open the way, too, straight from and contemporaneously with finished musical instruction, to education in dramatic power and dramatic expression; so, in the close union of two beautiful arts, bringing out for and combining each with each all those subtle points that are as essential one to the other—if perfection in either would be seen and felt—as odor is to the rose or the sunbeam to the fountain spray.

She is formulating a concert and lecture and conference program that will be like a liberal education in itself to those who may be so fortunate as to reside here during the time of its presentation. Now—one of the most vitally important things, as I have said, in all her innovations—she is just adding to her other educative departments a Scuola di Canto-fermo Gregoriano e Musica (canto) di Genere Diatonico, which signifies the study of classic composition directly from the text and on the lines of the works of Palestrina.

It is a splendid thought—one that, as I said, will arouse and deserve universal interest; one that has naturally been welcomed gratefully and heartily by the Church, because such a school established here under the existing state of things is almost a necessity if the lofty standard of Roman Church music is to be maintained; the music that has furnished the grandest inspirations not only to the greatest musicians but to some of the most sublime masters of color and form and words; the music that is one of the most beautiful and majestic and at the same time one of the most delicate and subtle influences in the Romish Church; a music almost as traditional as the Church itself; a music that is one of the grandest

and most imposing elements and most permeating charms of this wondrous City of the Seven Hills. It is a step of the greatest wisdom—the establishing of this cattedra di canto fermo and composizione classiche segnatamente di Giovanni Pierluigi da Palestrina, by Italy's present Minister of Public Instruction, the Honorable Gianturco—but the thus far short career of this brave new minister has been full of steps of wisdom and strength and courage, that mark him as the man of men for this extremely important position, and that makes everyone who loves this fair and fertile land ardently desire his continuance in the onerous position for a very long term of years indeed. I believe the initiative of the movement came from Santa Cecilia's devoted and energetic young president, the Count of San Martino, but it found an earnest and powerful supporter in His Excellency the Minister. The school is to have for its head one of the most zealous and in every way ablest maestro di composizione sacra in Rome, the Maestro Filippo Mattoni, socio di merito (maestro compositore) of Santa Cecilia, and member of the Cappella Giulia of St. Peter's and the Vatican for more than a quarter of a century. The maestro, who is full of energy and enthusiasm in regard to the new school, is preparing a splendidly practical—if somewhat difficult—program for it, which I shall hope to give you entire in my next.

The school will open November 4 with the usual academy course, and, while it will admit outsiders, will be obligatory to Santa Cecilia's students of composition and of organ. I predict that this new school's success, from outside as well as in, will be greater than its institutors have ever imagined; that it and the other new features of the academic curriculum will become among the most marked and important features in foreign musical education.

Here is what some of the Roman journals have said about the new school in the very few days in which the project has been spoken of, and in the still briefer time in which it has become known as a certainty:

The Osservatorio Romano—Una Cattedra di Canto Gregoriano al Liceo di Santa Cecilia:

"If the notice is true, as it seems, all the cultivators of the musical art can but be grateful. The celebrated Haberl has written: 'Justice demands that this venerable canto, long time dishonored and maltreated, return to its primitive authority, obliging the studios to know it. It is intended that the Canto Gregoriano should be studied attentively and seriously, and then enthusiasm will come to excite and augment the study.'

To tell the truth, after Gounod, with all sincerity, revealed that he had taken the theme and the inspiration of his finest melodies from the Gregorian chant this divine canto was held in highest esteem and appreciation by the composers of profane music, who found in it incomparable and inexhaustible aid. The chief motives of many of the modern operas—that is, the motifs that seem newest and are most beautiful—are taken di peso from the Graduale and the Antifonario. Thomas interwove it with his Mignon, even to the *Ite missa est* of the Resurrection Easter. But if the Gregorian melodies are able to be so useful to the composers of theatrical music they certainly should not be ignored by the maestri di musica di Chiesa, all the more that this music is the means to restore to us vocale pura.

The necessity of this reform or this return was deeply felt by the powerful genius of Richard Wagner, who some years ago wrote: 'The human voice, unornamented by instrumentation, especially by the trivial fashion of adding to it the playing of the violin, that is much introduced in music destined for the Church—the human voice, as immediate portatrice of sacred words, should be absolutely preferred. If ecclesiastical music would return to its original purity it is absolutely imperative that it should be none other than vocal music.'

We believe the notice we have given is a strictly reliable one, for it is impossible that the great importance and high usefulness of a school of Canto Gregoriano should

not be felt by the cultured Count of San Martino and the distinguished director of our Liceo musicale. *** We are sure that on the opening of this new school *** the lovers of the incomparable melodie Gregoriane, as well as all those whose ambition it is to compose or to execute church music, will hasten to inscribe themselves on the school roll, and will extend every aid in their power for deriving from such a school that profit to Church and to art which is ardently desired.

From yesterday's issue of the same journal I take the following as a supplementary completion of the first:

"We have the great pleasure to confirm the notice given by us of the institution of a scuola di canto ecclesiastico under the care of the Academy of Santa Cecilia. The school is under the special direction of the academic socio, Sig. Maestro Filippo Mattoni. Once more our sincere congratulations to the academy, both on the institution of the school and the selection of its maestro, excellent in so many capacities and bearing so many honorable titles."

Voce della Verità—A cattedra di Canto Gregoriano is about to be instituted in the Liceo di Santa Cecilia. *** The vital importance of this school will, we are sure, draw to it not only the earnest and serious students of Gregorian melody, but all those who wish instruction and inspiration in church music composition and execution.

The Messaggero—The Minister of Public Instruction, Honorable Gianturco, impelled by the lively solicitations of influential persons, feeling the importance of an institution of canto fermo in Rome, where the tradizione Palestriniana are perpetuated with splendid executions of canto fermo in the Julian and Sistine chapels, *** has decided to open in the musical Liceo di Santa Cecilia a cattedra di canto fermo. Prof. Filippo Mattoni, one of the most valued and distinguished singers of the Capella Giulia, has been confided with the instruction.

This exceedingly important step has just been decided upon, and so it has just commenced to be the theme of Roman and Italian journals, as it soon will be of the *giornali esteri*, for it is, as I said, a matter of very serious and truly universal interest, one of the greatest musical movements of the time, and especially and grandly significant as emanating from the school established by Palestrina himself on his own classic and beautiful lines, the lines of "pure music" in the purest ambiente. It is to be open to everyone who will attend it in its own spirit, from whatever country and of whatever nationality. It is one of the most widely important fruits of the Palestinian tricentennial, as widely important as the interest was wide in the Centennial itself, and that was in every intelligent musical centre and among every intelligent and ambitious musical people of the world. San Filippo Neri, creator of the oratorio, teacher of the pure notes his young pupils sang so sweetly, leader in the melodic orisons that arose from them and circled off and off over the majestic old city from the terrace steps of the amphitheatre he made for them close by Tasso's oak on the Romeward side of the Janiculum slope—San Filippo Neri was Palestrina's dearest friend and coadjutor, so may it not be possible that a grand school of oratorio shall be joined to this of canto fermo?

I shall be obliged to delay the competition program for the Santa Cecilia American scholarships a little longer, for the Count of San Martino and Marchetti are both out of Rome yet, and at widely separated points; but it will come soon. In the meantime all those grand innovations Santa Cecilia is making are of double significance to us to whom she is being so generous, and we are proud and interested in them.

I was glad to hear from Sgambati that he has received important communications from New York in regard to the subject matter of my own last letter—that of establishing, with proper dignity and on our own territory,

"If all his work is as fine as the first specimen given, he may have one or two equals, but no superiors."—*Boston Saturday Evening Gazette*.

"As for technic! Whew! How those terrible thirds and sixths went! The effect upon the audience was electric; the pianist was recalled seven times."—*Boston Transcript*.

"He made an unmistakable conquest of his audience, which applauded him with immense fervor at the close of the first and second movements, and when the concerto was ended it broke into a perfect frenzy of plaudits. He was stormily recalled seven times."—*Boston Herald*.



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an American School of Fine Arts, with an especial department of music (whose close rapport with Santa Cecilia would mean very much indeed). When I mentioned to the great maestro the splendid property of which I also wrote in my last, he was enthusiastic and tremendously surprised.

"I had no idea it might be obtained!" he exclaimed. "It would be superb, grand! nothing could outlive it!"

I do hope our generous American philanthropists and patriotic progressionists will club together—quickly, too, before the opportunity is lost—and let me hear from them in this matter. I am ready to answer any questions in regard to it. As Sgambati says: "Nothing could outlive it!" That is just what we want—to offer the best and the most liberally to those of our strong young minds, who in their turn will exert an immeasurable influence on the near future of our country, who will help, as the geniuses of other countries have helped them, to make her grand and incomparable, and who will bless and honor and reverence those who open wide the doors to these attainments. I do not need to say that the more truly grand the attainment desired, the wider should the door be opened, the broader should the offered plane of attainment be. The great maestro quite agrees that the musical ambiente of Rome is artistically the purest, the most permeating, and the most abidingly permanent in its influence, because the most purely and profoundly spiritual and emotional, the freest from the commercial and popular fadism that creeps in to lower this most sensitive of arts in too many places otherwise, that is, by nature and by tradition, fitted to be one of its vital centres, and that so not only because of these sweet and lofty and magnificent gifts of nature and of tradition that form part of this ambiente, the perception of whose power is so fully and so practically demonstrated by France guarding her gifted children like a wise mother and fostering their gifts with every tender care and liberal provision—no place could be better adapted as a central home for students of music, who could take their longer or shorter outings hence, each as the peculiarities of his own nature demands—to London, Paris, Bayreuth, Vienna, Leipzig, Belgium, Berlin and the other famous places to which music and musical genius have given their strongest and subtlest renown and influence. Everybody is delighted with the beautiful finish of the Sgambati portrait on the first page of July 29th's issue of THE MUSICAL COURIER. Even in this land of art it is pronounced admirably perfect, but perfection is the point on which THE MUSICAL COURIER's principles are based; that is why its progress is always so sure, why obstacles in the way are attacked vigorously and effectively until they are conquered, instead of being manoeuvred about and walked around, and that is why THE MUSICAL COURIER may so proudly take its place at the very head of the universal rank and file of highest grade musical publications and maintain it there, stimulated and strengthened by competition.

Before our own copy of THE MUSICAL COURIER could reach Sgambati he had received two or three from America from as many different locales, one of them—the first, I believe—having come from a gentle pianist America has been privileged to hear of late, and who is a highly prized friend, artistically and socially, of the Sgambatis—Miss Janotha, of whom THE MUSICAL COURIER has told the American musical world so many charming things, and so much that has aroused and stimulated its interest in her. "Babylon" was the posting place, but just which Babylon I cannot tell, other than that it is in America.

In a near number I shall give you the program for the Société Nouvelle of which I told you last season as having been organized under the most distinguished patronage and placed under Sgambati's own personal direction. Dr. Spiro, who is so reliable a source and so elegant a recorder of musical history, continues the society's secretary and littérateur. No one who attended last year's series of this

society's concerts can forget the delightful little historic leaflets from Dr. Spiro's pen that accompanied each concert number. It is to be, I am told, a double series this year, commencing at an early date in the season, and attracting and holding until its close many of the most distinguished musical amateurs and most devoted and truly ambitious students, hosts of whom know thoroughly the incalculable educative value and inspiration of such a course.

The Queen and many members of Her Majesty's court are always sure to be present. Two beloved and honored members of last year's brilliant audiences were Clara Novello (Countess Gigliucci), the great contralto all the world knows and adores, who passes her winters at Rome and her summers at her beautiful estate in Fermo, and Madame Madine Helbig, princess of art as well as noble character, who lives in a charming old cardinalate villa on the Janiculum. Detained by the formation of these society programs and a score of other causes, Sgambati has remained in Rome until to-day, when he starts for his favorite Bagna de Lucca, where he will *probably* remain until the last of September. His handsome wife, who is a perfect type of the noble Roman matron history has pictured for us, goes with him; she is the most charmingly devoted of helpmeets. Their only son entered the active service of the medical profession with the highest honors and most brilliant treatise of his class last year. His being a physician does not prevent his love for music. He is a member of the Royal Philharmonic Society, and finds his greatest rest and most perfect relaxation in the works of the father, of whom he is so justly proud. By the way, what strange things trifles will sometimes call to mind—as, for example, a tiny serpent of brilliants I had on to-day made Sgambati (who is almost as wonderfully informed on matters of art and literature as he is on music, and through his wife's and his own connections in England, Italy and Russia, as well as through his general erudition), say: "Don't forget, when you go to Sorrento, to see the Cleopatra portrait there—the real Cleopatra portrait, made in her own time—in the curious burnt-wood process that is now almost forgotten. It is owned by a French gentleman who resides there and its authenticity is traced straight back through the generations of his ancestors."

Yesterday was the marriage day of Santa Cecilia's first vice-president, the Hon. Giuseppe Frascara, of one of the oldest and most esteemed of Italian families—himself one of the most brilliant members of the Italian legal body—and gifted and admired Princess Clarice, of the famous noble family of the Orsini. In the name of the art so dear to us all we add our own congratulations to the hundreds of other cordial messages that have poured in upon the distinguished couple.

Mr. Clarence Eddy, of whose great triumphs we are all so proud, and who has left behind him everywhere he has been heard the hearty wish for another and another hearing, was among the Bayreuth pilgrims, as was also THE MUSICAL COURIER's own inimitable "Raconteur" a week or two ago. In connection with the visit to Bayreuth, Mr. and Mrs. Eddy enjoyed a trip through Germany and Austria. They are in Ostend now, and will start for the dear republic, whose dignity and honor they so splendidly maintain over here, about September 12. I hear Mr. Eddy is booked for a tremendous number of concerts in America. Do not keep him too long, for there are already loud and repeated calls for him again on this side. What a welcome he will receive when we hear him among us once more! The first predominant sentiment that greeted him on his first appearance here was naturally one of curiosity among the critical cosmopolitan audiences that had assembled to hear him. In five minutes it was surprise, wonder; in ten minutes more it was admiration, pure and simple; the admiration became enthusiasm, the enthusiasm was touched with reverence at his genius,

and now I may truly say I know of no great artist of to-day—no, not even the greatest of them—who would be more absolutely sure of a grand reception here in Rome, centre of the Italian artistic gauntlet as this city is, than Chicago's Clarence Eddy. Chicago's, did I say? Such genius as Mr. Eddy's cannot be restricted to a single city, nor even to a single republic; it is a beautiful factor in the universal realm of art.

Mr. R. Coley Anderson, of the new R. C. Anderson & Co. managerial and impresario firm (of whose brilliant ability and practical foundation more very soon), accompanied Nice Moreska to New York on her departure for this her native country late last month. This new dramatic soprano is young and very attractive, and richly dowered with that magnetic quality the Italians comprehend in their expressive word "simpatica." Alfredo Goré, who has been teacher and director for Nordica, Scalchi, Nevada, Tamagno, Campanari, Russitano and half a score of other operatic and lyric stars, speaks enthusiastically of her. I shall hope to hear her soon, and more than once, before her return to our republic to fill her artistic contract there.

The Teatro Drammatica Nazionale—contrary to the traditions of its name—is to open with an opera program, and very early in the season. Among the earliest of the presentations booked interest seems centring on Sperapine's Don Cesare di Bezan, purchased by Riccardi, and presented with great success at Milan in 1886. Luisa Miller and Fra Diavolo are also on the early program.

Among the more notable operatic successes of last year at this theatre were the Manon of Massenet (presented contemporaneously with that of Puccini at the Argentina) and Leoncavallo's Chatterton. Of the Argentina more a little later, but from what I have gleaned here and there a splendid program, with Wagner in prominence, is in preparation. Altogether Rome's musical program for the coming year is extraordinarily rich and full, especially adapted to satisfy the desires of the studious and cultured foreigners, as well as of the highest Italian element, gathering here in constantly increasing numbers.

From Catania I have just heard a message of the grand success of Aida. Signora Zilli appeared in the title rôle; Signora Papoff was *Amneris*. Much of the success was also due to the tenor Avedano, who was bisser and re-bis in Celeste Aida, and to the baritone Menotti.

Quite au contraire to the usual program here, the chief theatre of Spoleto opens this evening, instead of Saturday (the 15th), as announced. The curtain raiser is the Manon of Puccini. Special train arrangements will be made for the accommodation of the many foreigners who are staying in the vicinity of the pretty town. The chief interpreters are Elena Bianchini Cappelli, Maria Torchi, Achille Sigaldi, Riccardo Achilli and Alfredo Papi. The Forza del Destino will follow.

A very clear analytical account of the recent European proceedings in regard to the diritto d'autore, written by Professor Chironi, of the department of diritto civile in the University of Turin, was published in the last *Revista Musicale Italiana*.

After the plainest detailing of both the measures and the wherefore of these measures in the special legislative and parliamentary concourses of Norway and Austria and Italy, the writer says he considers the Norwegian law much the more just and logical, in many ways. Among others that, without preoccupying itself with the intricacies of the relations that exist between the text and the music of an opera, it recognizes in the whole thing an opera musicale which is the result of two concurrent and constituent works; hence the duty of each concurrent not to publish the work without the authorization of the other. The author also says that in comparison with the Hungarian law of 1884, which extends the hereditary diritto d'autore to fifty years after the death of the author, and

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the German law, which extends it to thirty years, the old Austrian law (that which existed before 1893) was quite too restricted and most illiberal, especially in confrontation with the recent provisions of other states and countries (this law reserved the exclusive right of the presentation of an opera to the composer during his life and to his heirs for only ten years after his death), affirmed by the International Union of Berne because of the absolute necessity of unifying the various legislations on the extent of diffusibility to be considered in opere dell'ingegno, as affecting the highest and broadest aims and interests of both public and author; the latter naturally desires the intelligent public to feel the influence of his work) and, if feeling it intimately, adaptations that are morally involuntary cannot but take place sometimes and in some circumstances; he would be disappointed and discouraged if this influence did not exist (an influence that absolutely seems to "go in the air" like electricity); so it seems the actual diritto d'autore must be restricted to the economic question.

The real points of this knotty study are the considerations of the claims of Parsifal, and of the Barber of Seville, and—an extremely important point—that of the legge interinale, or the law of the circumstances of the time intervening between the first consideration of the extension (or non-extension) of the diritto d'autore and the time on which its fate is finally decided. The monopoly of the Parsifal presentations by the family of Wagner and the Theatre of Bayreuth would have ceased, according to the old law, in 1893, and the opera would have fallen into public dominion, but for this new law which came into effect December 26, 1895, the legge interinale guarding the interests of both the heredity of the diritto d'autore and of the country during the two intervening years from 1893 to 1895. The writer believes that in confrontation with the provisions made by the Austrian law the last Italian legislative movement on so-called proprietà artistica was much less constitutionally correct. He states that the decree of February 10, 1896, provides for the prorogation of the diritto proprietario for two years, this prorogation seeming to have been especially made in consideration of Rossini's Barber of Seville. For this very serious exception to the general rule two motives are ascribed in the text of the decree, one—the more prominent one—concerning the support given to the Liceo di Pesaro (established through Rossini's generous patriotism), by the rendita of the works of Rossini; also that two reasons persuaded the Government to submit its action to parliamentary legislation, the concession of a privilege to the Institute of Pesaro, and the necessity of a legal proposition modifying the actual law. Opposed to this necessity of the Institute for the aid of the rendita of Rossini's works, and especially of the Barber of Seville, the writer presents an extract from the report of the president of the Liceo di Pesaro, printed in 1895, on the administration from March 7, 1892, to August 31, 1895, referring to the active capital represented by the diritto d'autore acceded to the institute. It says that the diritto d'autore on these works had become, at the expiration of the above-mentioned time, reduced to nearly one-half of that received by the institute in 1891. This rendita had diminished gradually to the culminating point of the diminution in 1896, a diminution the more conspicuous at that date, which marked the eightieth year after the first presentation of the Barber of Seville, "now" (as the report says) "to enter public dominion." The diminution in the rendita of this opera is the more sensible because in France as in Italy it is one of the works of the great master that, being most largely represented, yields the largest product. The extract goes on to this effect: The administration, having constantly before it this progressive diminution of rendita, is prepared to meet it through having gradually constituted a new capital, the fruits of which, if they do not entirely substitute the pro-

vision of the diritti d'autore, will assure the Liceo that its economic conditions will always provide abundantly for its needs. * * * It is possible, says Professor Chironi, that in the interim between September 1, 1895 (the report date), and February 1, 1896 (when the request for the extension was formally presented that the *azienda* of the institute may have become more difficult and the administrative expenses increased. * * * In this occurrence the Government would doubtless notify parliament.

It is contended that in the decree there is no trace of the law under discussion being conceded as an especial privilege, but that the conditions were presented with a view to the modification of the general law in regard to extending the duration of the concession. If so, continues Professor Chironi, and this hardly seems probable because the law is most liberal on this point, it becomes a duty to extend the legge interinale to whomsoever may be affected in a discussion of the diritto d'autore, not to restrict it to a single person or a single opera. It is also rumored that the Government has in mind the appropriation of the rendita of such works, after the expiration of the normal duration of the diritto d'autore, for the additional subsidizing, with this means, of various institutions, especially those of art.

THEO. TRACY.

An M. T. N. A. Postscript.

MISS AMY FAY'S idea to have the next meeting at Brighton Beach gladdens my heart. I wish she would call on Mr. Greene and use her persuasive powers. Seidl and sea breezes would make the meetings a success. But hot weather was not the cause of the meagreness of the affair in Denver, for heat such as you have in the East is unknown here. Bad management may have had a great deal to do with it, but selfishness or disinterestedness on the part of our prominent artists was one of the principal causes. Mr. Sobrino, of the program committee, received no replies to many of his letters.

These selfish artists did not even take the trouble to write "No, thank you." Miss Fay says: "How can the best artists be expected to take a long journey to listen to second and third rate players?"

I should say, how can the association expect to attract members from the different States unless the best artists are to be heard? If it is a national association it should do good, not only to a favored few who live in the East and are surfeited with music, but to the numbers of teachers scattered through our Western States and whose greatest ambition is to attend the New England Conservatory! They need education. Their ideas are very narrow and limited. If this association could put before the public such a program as would warrant these teachers to make a journey they would come fast enough. They want to hear and learn, but they want to know beforehand what they are going to spend their money for (or gold, if Miss Fay pleases).

Does anybody imagine we would have had any difficulty in getting large audiences with Thomas' Orchestra, Carreño or Bloomfield Zeisler? Not much. And there is the trouble. We could not afford Thomas, and the others couldn't or wouldn't come.

Money may be the root of all evil, but so is the lack of it. There was no money to do anything, and until the last moment all anyone knew was from a skeleton program which told us that at a certain time an essay would be given, at another time a piano recital or miscellaneous concert. All I can say is if the meetings for the last few years have been as unattractive as this one, no wonder the association is running down.

I suppose I am suggesting something impossible; but if a guarantee fund could be raised, so that the best we have in music might be hired, such a thing would only need to be done once. The audiences, I believe, would be so large that a surplus would be on hand for the following year,

and the association could meet in any part of the country and would be worthy of a national reputation, which it at present certainly is not.

C. D. SMISSAERT.

DENVER, August 20.

A Word from Omaha.

OMAHA, Neb., August 26, 1896.

Editors *The Musical Courier*:

ALL great artists have enemies more or less, caused usually through jealousy on the part of their brothers and sisters in art. I do not believe, however, that this was the spirit of Amy Fay in her article on the last M. T. N. A. concerts at Denver. The article in question speaks of the usual inferiority of the artists engaged, which is only too often true. The article further states that the last concert was no exception to the rule, and that only second-class artists appeared.

It is not at all unlikely that the writer did not know of the recital given by that great artist Godowsky, whom our Western teachers had the first opportunity of hearing on the occasion. Through some neglect in management on the part of the association the public knew nothing of Godowsky's recital. Musicians and critics acquainted with the inner workings of the association only knew of it a few days before, hence many people who otherwise would have attended were absent. Probably Miss Fay has not heard Godowsky, or else was among those who knew nothing of the recital.

Many of the most prominent musicians from Chicago, Omaha, Kansas City, &c., were present, and all were delighted and captivated with Godowsky's great playing. He chose a tremendous program, such as our Western people have seldom heard, and judging from the enthusiasm of the audience it is hard to believe Godowsky a second-class artist.

I remember in a recent issue of *THE MUSICAL COURIER* an article containing Godowsky's name alongside those of d'Albert, Joseffy, &c., as among the great pianists of the present day.

We notice in *THE MUSICAL COURIER* that Godowsky is announced to play with the Boston Symphony Orchestra, also with the Thomas Orchestra at Chicago. His manager should arrange some recitals in New York and other Eastern cities where Amy Fay and other critics could judge of the merits of Godowsky. He has played far too seldom.

We hope to hear Godowsky again in the West, where he will always find an appreciative audience.

By kindly giving this article a space in your esteemed paper, you will but voice the sentiments of many of your readers who attended Godowsky's recital, and also read Miss Fay's article.

R. MILLER.

D'Albert.—The report that Eugen d'Albert intended to reside in Berlin is contradicted.

Wagner Museum.—The Wagner Museum at Eisenach will be soon open to the public. The classification of the library required much time and labor. It contains a complete collection of all Wagnerian literature, amounting to an enormous number of works of all sorts, and all the master's work in score—among them some precious autographs—the arrangements for the piano and his writings on music. The library occupies the whole first story of the vast building. On the ground floor, alongside the bedroom and study of the poet Reuter, which remain intact, is the remainder of the collection, portrait medallions, busts of the composer, likenesses of members of his family, his friends and the interpreters of his works in costume, paintings and engravings of scenes from his music, dramas, and a large collection of autographs.

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The Virgil Recitals.

THE seventh recital of the series of ten now in progress during the summer course at the Virgil Piano School occurred on Tuesday evening, August 25, and was given by Miss Celia Ehrlich and her little pupil, Paula Schwab.

The program was of unusual interest to the teachers in attendance, as it exemplified two quite different grades of progress; Miss Ehrlich's playing illustrating advanced technical work and the study of difficult compositions, while little Paula's playing gave evidence of what may be expected of children of from nine to ten years of age under clever instruction. Miss Ehrlich was reposeful and easy in her position at the instrument, and also in her execution. Having sufficient technic to cope with her pieces was undoubtedly the cause of this.

She brings a full strong tone in her forte passages, and one cannot help but wonder, when looking at the petite figure at the piano, how it is possible for her to produce so much tone in octave and chord passages with so little apparent effort. There is a noticeable improvement in her pianissimo tones and runs since she was last heard in Carnegie Hall. They are far more velvety and effective. The Bolero by Lack, and the Polonaise by Chopin, op. 71, No. 2, were apparently the favorite numbers on her program, judging from the enthusiasm of the large audience present.

Little Paula Schwab added greatly to the enjoyment of the evening by her excellent technical work in scales, arpeggios, and four Köhler études, playing the latter at a speed of 800 notes per minute. Very hearty applause followed this achievement.

She also played six little pieces, among them a Bach minuet which she executed and interpreted exceedingly well. Like most of the Virgil players, she played a "first time" piece and with the usual success.

Little Paula has an enthusiastic and emotional nature, and apparently enjoys playing quite as much as her listeners enjoy hearing her play.

A unique and interesting program most certainly was the one given on Thursday evening, August 27, by Mr. Emanuel Schmauk, assisted by Miss Edith Marie Youmans, soprano, and Mr. Louis M. Teichman, violinist, it being the eighth recital of the course. Mr. Schmauk is a player who had, through the use of wrong technical exercises and altogether wrong habits of practice, so injured the muscles and nerves of the hands and arms, especially the left arm, as to lose nearly all power of execution. This injury was caused by studying prevalent piano methods.

As a last resort he turned to the Virgil method for help. No surer proof is needed that he received it than his playing on Thursday evening, for he is now able to stand very severe tests as to velocity and power without fatigue.

Mr. Schmauk has a fine appreciation of tone and tone color, and produced some exquisite effects, notably in Moonshine, by MacDowell, and the Chopin Nocturne, op. 15, No. 2, which were warmly received by the audience.

Mr. Schmauk is not lacking in sentiment nor in fire, nor in fluency of execution, but needs further study in bravura playing to enable him to play with greater ease and freedom in heavy chord work, where the skips are far apart. Nothing could be more delightful than his playing of chords which lie under the hands. He is also a composer of merit, the three songs on the program being his own compositions, two of them written with violin obligato.

Miss Edith Marie Youmans, the happy singer who interpreted them, has a soprano voice of excellent timbre and quality, and pleased the audience greatly both with her appearance and her singing. From the first the audience felt that her heart and soul were in her work, and were absorbed themselves in listening to every tone. Her enunciation was remarkably good, and she richly deserved the handsome floral offering bestowed.

Mr. Teichman, who played the violin obligato to two of the songs, used excellent taste and discretion in his playing, thereby assisting and enhancing the effects of the singer.

Wade's Chance.—Mr. Wade Chance, of the Carnegie Music Hall administration, has retired from his position and accepted the secretary's place in a large Western land and mining company.

Orchestral Affairs in New York.

NEW YORK, August 30, 1896.

Editors The Musical Courier:

DURING the past months your paper has made mention of the fact that a certain class of orchestral musicians exists in our community that is in the habit of operating in a commodity known as the orchestral player; that the men constituting this class not only make salaries as members of orchestral bodies but also as speculators through whom orchestras are employed or engaged. The superficial manner in which you treated this most interesting phase of New York musical life leads me to infer that you, as outsiders, are necessarily not as well posted as we, who are in constant contact with these orchestral brokers, and hence I purpose the retention of some space in your columns to furnish a number of illustrations which may give you a clue to the well-founded supposition or suspicion that under existing conditions it is a physical impossibility to secure for New York any artistic orchestral body.

Leaving entirely aside the question of cliques, which seem necessary to musical life in Europe and America, let me proceed at once to actual facts as entities entirely divorced from clique influence, and what can be demonstrated? There are to-day in New York three important, clever, successful and flourishing orchestral brokers—Mr. Kayser, Mr. Samuel Bernstein and Mr. Alexander Bremer—and all of them are men of means whose wealth was not inherited nor could it have been acquired in their professional duties, although they be much more industrious than they actually are or always have been. Never could Mr. Kayser have become within twenty years a large real estate owner as a result of his orchestral playing, for as an ordinary member his salary could never have been high; never could Mr. Bremer, who plays the third and the most incompetent horn in the orchestra at the Metropolitan Opera House, have reached a financial independence from the revenue paid to him as a horn player, and never could Mr. Bernstein have acquired his vast competence as a drum player, although he is the most interesting of these three orchestral brokers.

How, then, did they acquire their wealth? Orchestral manipulations must be productive of great profits entirely foreign from or to the actual payment of wages as regulated by the Musical Union. Neither of these brokers ever neglected his orchestral work or relegated it to a secondary position; they spent no time in Wall street or in other speculative resorts, but always have been distinguished for their assiduity in the orchestra, for in the orchestra and its manipulation lay the sources of their great profits.

Now, remember, it is not the object of this communication to enter into any discussion on the honesty of the system in vogue or the nature of the pursuit of an orchestral broker. It may be a perfectly legitimate calling—it may be; it may not be. I am not engaged in looking into that feature of the occupation, but merely presenting the case to you to prove that the nature of the situation here in New York makes it impossible to have an artistic orchestra here either for Philharmonic or Symphony concerts or for the operas; and, furthermore, to demonstrate that under these prevailing conditions your paper is unjust when it attributes the failure of the local orchestras properly and artistically to interpret or even to play great works to Mr. Seidl or to Mr. Damrosch or to Mr. Mancinelli, or even to such an indifferent and unimpressible conductor as Mr. Bevnigani. These conductors cannot select, cannot control, cannot discipline, and cannot compel necessary rehearsing; they are mere tools in the hands of a few men who control the Musical Union and who use the Musical Union to play upon us members of the union who have no time or inclination to attend the meetings of that body or assist in its management. Naturally we are to blame. We must submit because we deserve it. We are content to let others regulate the affairs of the union and those affairs regulate us. For that reason we have no just cause to complain that no progress has been made in the Hunt case and that none of those funds have even been recovered; for that reason we have no cause to complain that large sums of money were expended in erecting buildings on leased ground in Harlem, which can have no value with the expiration of that lease; for that

reason we must not say one word when it is intimated that large profits were made by certain parties—made out of funds which we members have been paying in—out of these contracts. As long as we do not attend meetings, participate in discussions and elections and investigations, we have no reason to complain and we do not complain. But all this helps to show that orchestral players can have other duties to perform besides playing and rehearsing, and perhaps these duties are at times so multifarious as to interfere with rehearsing, and they may be the elementary cause of the rule of the union that limits rehearsing except at so large an expense that no association or concert givers or patrons can afford to pay for it. Of course, without rehearsals there can be no artistic concerts. That we all know. We also do know that there is no proper rehearsing.

In addition to all this it must be noticed and the critics should know it, for it will indorse their criticisms of the past season, that many of our orchestral players after concerts or operas play at balls; that is, they are dance musicians and must play until 3 to 5 in the mornings, and then after their breakfast attend rapid rehearsals at the opera, for a Philharmonic concert or to accompany a soloist, a Rosenthal or a Joseffy or some others. Leaving aside the impossibility of doing any justice to Beethoven, Bach, Schumann, Liszt, Verdi, Wagner, Tchaikowsky or Brahms when one is engaged in playing dance rhythms several times a week, I wish to ask how, in the height of the season, even the strongest and the best equipped player (from a physical point of view) can endure the strain?

There is in New York no separate set of dance musicians as distinguished from the symphony player, who also is to play at the opera. There are, of course, some dance musicians who play always and only at dances, and there are a few men in our orchestral bodies who are independent enough to ignore balls; but most of our orchestral players play at dances and receptions, and also in our symphony performances and at the opera.

Some good players get only a minimum of engagements, because they are not "in" with the orchestral brokers. An orchestral broker is the one who supplies, who furnishes the orchestra. Broker Bremer furnished it last season to Abbey & Grau. The firm had no competent man in its employ to engage the best local orchestral talent; not a bit of it. Mr. Bremer, who, by the way, is also clerk of one of our minor courts, and who must be neglecting his official court duties while he is rehearsing during the day—Mr. Bremer "furnishes" the orchestra.

Mr. Bernstein is the broker for Mr. Seidl and Mr. Kayser for Mr. Damrosch, although the latter has shown the most aggressive and independent spirit toward those who propose to command the orchestral forces in this city.

Anyone acquainted with human nature can very well understand what a condition of this kind fosters. Favoritism, friendship, financial interests and advantages must exercise a predominating influence upon the selection made by the brokers, who at times show some flexibility in their intercourse with those conductors who by this time know the qualities of the individual players, although no power can eliminate so poor a horn player as Bremer from the Metropolitan Opera House orchestra, for he is the general controller and broker of the orchestra itself.

Moreover, these brokers get lump sums for so many or so many men. An orchestra is wanted. The amount necessary is granted. "How many rehearsals are necessary—one or two?" If two are necessary, the second must also be paid for. *Rehearsals being charged for as rehearsals* make it impossible to rehearse properly, besides which (and most monstrous to contemplate) the time of rehearsals is limited. If it passes the regulated time limit, the players frequently refuse to continue. How, then, can we have artistic orchestral performances in New York?

No matter how hard Mr. Seidl may work he cannot, with the character of the material at hand and considering the physical impediments, produce any artistic impressions with any orchestra here, be it one of his usual "Seidl orchestras" (a fiction, of course) or the Philharmonic.

In paying these lump sums to the brokers it is but fair to allow them the privilege of deducting from the payment each performer receives a certain commission for the extra work imposed; but no one can say upon what basis the

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broker engages the players he recommends to the concert or opera manager. He may have a certain number of players in his regular employ and pay them one-fourth or one-third of the schedule rate. Neither is the broker to be blamed. The condition of affairs is such that if Mr. Kayser or Mr. Bremer or Mr. Bernstein would resign, retire or die the system would still continue. They are the products of the system and are not to be blamed individually for its creation or its continuation. New York wants it so; New York has it just as it wants it. These brokers have become rich because they work in and develop the system of which they are representatives, and they would be foolish to abrogate their powers to others. Their individuality is not discussed; their methods are discussed as part of the existing machinery, and they are not condemned as part of the machine, for it would continue to grind out bad orchestral music in New York without them, as their absence would not be felt; for others would immediately take their abandoned places if they were so stupid as to retire.

For a practiced orchestra player who understands this situation here it is therefore exceedingly amusing to read so-called musical criticisms comparing our ragged orchestral formations here with such militant and homogeneous bodies as the orchestra in Chicago conducted by the veteran Theodore Thomas, and absolutely individually commanded by him, and that marvelous orchestral unity of tone, of technic and of advanced orchestral virtuosity—the Boston Symphony Orchestra. These are two orchestras whose musicians and members do not play at dances (the most degrading and demoralizing punishment an educated orchestral player can submit to, and a punishment that unfits him for serious work), whose members must rehearse when, how and how long it is deemed essential by the director, and whose members are under strict discipline, depending not upon a union, not upon a broker, for their engagements, but upon their individual merits as musical artists and performers, subject to the orders of their natural chief and leader, the conductor himself.

We who are members of these hybrid orchestral bodies here know that we have no orchestra for symphonic or operatic work, for it is impossible to create such a body out of the present chaos. It cannot be done. THE MUSICAL COURIER has of late suggested the engagement of a complete foreign orchestra under some renowned director. Would it not be advisable first to form a nucleus of the better class of young and intelligent and capable orchestral players here and then fill up all the necessary gaps from Europe, the native or home players to resign from all existing bodies here when the contracts have been signed, and thus get free from a system that has destroyed good orchestral music in New York, and from which no salvation can possibly be expected? ONE OF THEM.

Miss Manchester Returns.—Miss Florence Manchester has returned to the city to resume her duties as accompanist and vocal teacher.



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Teresa Carreno Coming.

M. RUDOLPH ARONSON yesterday concluded by cable negotiations long pending for the appearance in America (after an absence of seven years) of the celebrated pianist Teresa Carreno.

During her absence abroad Madame Carreno has played in nearly every important Continental city, and with her accustomed success.

She will arrive in New York January 5, and will make her rentrée before a metropolitan audience at the Philharmonic Society concert in Carnegie Music Hall January 8, 1897.

Music Items.

R. P. Myers Goes to Wheaton College.—Reno B. Myers has accepted the position of director of the conservatory of music of Wheaton College, Wheaton, Ill.

Moriani.—Mme. Moriani, of Brussels, will be in Boston on the 8th of this month. Communications addressed to McCay, Tremont street, Boston, will be duly attended to and all information furnished. Mme. Moriani will be at the Auditorium, Chicago, for a fortnight, beginning September 12.

Carl V. Lachmund.—Mr. Carl V. Lachmund will return from a hunting tour in Minnesota and North Dakota on September 8, as the Conservatory opens again September 14. Mr. Nicolai Richter has been added to the faculty (violin), also Mr. Arthur Janke (piano) and Mrs. José Leon, of the Moscow Conservatory (piano).

Mrs. Wyman at Newport.—Julie L. Wyman, one of the leading vocal artists of the country and a real virtuosa, sang at Mrs. Brice's in Newport twice last week. Her program embraced compositions by Nevins, Caracciola, Clay, Chaminade, Massenet, and she sang them with extraordinary spirit and her usual intelligence. Her voice was in splendid condition and her success unqualified.

Olive Barry.—Miss Olive Barry, who sailed on the St. Paul July 1, returned August 22 on the Paris, feeling much benefited from her trip abroad. The concert on board the St. Paul July 4 under the direction of Mr. Augustin Daly proved a great success, a sum of over \$400 being realized for the Seamen's Home. Miss Barry is at her old quarters, "The Oakland," 152 West Forty-ninth street, where she has already resumed lessons in vocal instruction.

Pianos for Musicians.—For sale, a parlor grand piano, used one year, made by a well-known high-grade New York piano manufacturer. Also a new Boston upright piano with a special device of great service to vocalists or students or teachers. Address THE MUSICAL COURIER.

Townsend H. Fellows.—The song recital given by Townsend H. Fellows in the ballroom of the Grand Union Hotel, Saratoga, last week, was one of the most fashionable events of the season. The singing of Mr. Fellows, and the violin playing of Jos. Karl Hartfeur more than delighted the large audience, and the artists were encored to the echo. The piano accompaniments were played by

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Mr. John Lund, the well-known orchestra leader, of Buffalo, and they were all most delicately and beautifully executed.

Marie Parcello.—Marie Parcello has been engaged for the Elmira Musical Festival Concert, to be given January 14, 1897.

Fannie Hirsch.—The last appearance of Miss Fannie Hirsch at Richfield Springs was a great success. She was never heard to better advantage, and rendered by request Chaminade's L'été. Her other songs, Immer bei dir (Raff) and Magic Song (Meyer Helmund), were most enjoyable and gave full scope to her resonant voice.

Broad Street Conservatory of Music.—The Conservatory of Music at Broad street, Philadelphia, conducted by Mr. Gilbert Reynolds Combs, the sole proprietor and director, has issued its eleventh annual prospectus. The half-summer term begins September 7 and lasts to the commencement of the regular fall term, October 12 to December 19. The winter term begins December 21, and the spring term on March 11, extending to May 22. This year there will be eight free scholarships, three for piano, two for violin, two for voice and one for organ, and five medals are offered for competition by the pupils. The faculty consists of a large number of instructors, recognized as artists in their several departments. The Broad Street Conservatory is the only one in Pennsylvania which has a thoroughly equipped band and orchestral department, and it maintains a complete symphony orchestra of over forty pieces. The conservatory occupies a handsome four story building, with ample class rooms to accommodate about 2,500 pupils, and a large recital hall.

Rudolph Aronson.—Rudolph Aronson's new military march, For Love or War, and his Little Duchess Gavotte are performed nightly during the entracte at the Bijou Theatre. Last Thursday evening at the Manuscript Society concert by Sousa's Band, at Manhattan Beach, Mr. Aronson's Alma Waltz and the Gallant and Gay two step were played with great success.

WANTED—POSITION AS VOCAL TEACHER. A teacher of singing (baritone) who has just returned from Europe is desirous of accepting a position in a school or college this fall. Fine testimonials and best references. Address C. L. D., THE MUSICAL COURIER office.

FROM PARIS—VOICE TEACHER.—Pupil of De la Grange, graduate of the Yersin system of learning French accent and pronunciation, wants position in conservatoire or school. Address Miss Snyder, care of Munroe & Co., 7 Rue Scribe, Paris, or of International Bureau of Music, 112 East Eighteenth street, New York.

WANTED.—An experienced musical lady, who can act as secretary and manager to a musical artist during the coming season. Must have practical knowledge of musical affairs generally, and be able to give personal attention to business affairs. In fact, must be a business woman competent to interview business men and negotiate with them. Address, "Business," care of this paper, with reference and past record.

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VIOLIN, VIOLA, CONTRABASS 'CELLO, HARP—September 2, from 10 to 12 A. M. and 2 to 4 P. M.

ORCHESTRA AND ALL WIND INSTRUMENTS—September 2, from 2 to 4 P. M.

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No. 861.

NEW YORK, WEDNESDAY, SEPTEMBER 2, 1896.

The London **MUSICAL COURIER** is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W. London, England. This paper, while containing the salient points of THE **MUSICAL COURIER** of New York, devotes special attention to music and trade matters throughout Great Britain and the British Colonies.

Specimen copies, subscriptions and advertising rates can be obtained by addressing the London office, or
THE MUSICAL COURIER COMPANY,
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New York City.

THE PIANO REVOLUTION.

IN these days of agitation and proposed dismemberment of society, rejuvenation of Art, dislocation of finance and upheaval of commercial conditions it is perfectly logical to demand a complete transformation of the piano and it is therefore no surprise to find such a learned authority on piano construction as the *New York Herald* take the lead in the new movement to revolutionize our favorite instrument. The Sunday edition of that paper dated August 30 prints two columns devoted entirely to the new principle that is now put forward to bring about the downfall of the old system and which is supposed to be destined to put an end to the old system under which the immortal Chopin, the electric Liszt, the cyclopean Rubinstein and the Joseffys, the Rosenthals, the Bloomfields, the Carreños, the Essipoffs, the Taussigs and the hosts of pianists, too numerous to mention, prospered and by means of which the marvellous literature of a unique instrument became disseminated for generations throughout the intellectual world. This is all about to end with one fell swoop and the millions of instruments are to be declared useless, except for firewood.

As a contribution to the scientific history of the piano of to-day and of the piano of the future, the article in the *New York Herald* is a genuine sensation, although sensations in science are usually viewed with misgivings. However, this is no period for veneration; it is an age of iconoclasm, of destruction of favorite theories and of downright revolution, and, very naturally, the revolution of the piano, although hoped for, was not expected so soon or from the particular quarter whence it emanated.

Connecticut, the home of the wooden nutmeg, and not famous as the birthplace of too many musical talents, must be credited with producing, among its other great men, that inspired genius to whose name must forever be attached the fame that is to spring from this wonderful invention; and before attempting to give any description of the system by means of which many individual investments and large capitals now centred in a great industry are to be destroyed (as revolution is always primarily destructive) we shall follow first the *Herald* text

showing the logical steps that have brought about this terrible calamity.

The "Herald" Story.

NEW HAVEN, August 29, 1896.

Small as the State of Connecticut looks on the map, its importance in point of inventive genius stretches over the entire world, for more great inventions have sprung from Nutmeg genius than from all the other States of the Union. There is now in course of process in the Patent Office at Washington another invention from little Connecticut that, judging from expert testimony, will be of world-wide importance. I refer to the new piano invented by Mr. Morris Steinert, of this city, who is known throughout the United States and Europe as a student and authority on keyed and stringed instruments, and whose collection of these instruments is the rarest and most valuable in the world. Mr. Steinert has spent many years in the study of this type of instruments, and when he exhibited his collection at Vienna in 1892, and played upon them all, he was greeted with great applause for having restored relics of lost arts. He is to-day the only man in the world who plays the clavichord, the earliest type of these instruments.

Mr. Steinert's invention does not consist of a new piano, but in a new method for getting the tones in the present piano. He has labored for many years to produce a mechanical arrangement of the keys that will do away with what most people call the "thumping" noise made by the blow of the key upon the chord. Mr. Steinert has at last succeeded in producing a piano in which the nature of the note produced is spontaneous with and corresponds to the touch of the finger upon the key. This result is attained by a clever mechanical device, which can best be explained by likening it to the human hand. The player is consequently brought into closer touch with the instrument, and the tones produced are more dependent upon the musician's touch.

NEW INSTRUMENT A WONDER.

A host of well-known musicians have played upon Mr. Steinert's new piano, and all are loud in their praises, and in fact are convinced that a wonderful discovery has been made. Joseffy saw the invention when it was only partially completed, and declared it wonderful, and such musicians as Harry Rowe Shelley, who have played on the completed instrument, are at a loss to describe its wonderful tones. They have been enabled to produce tones like those of a clarinet, a French horn, a cello and an organ. Mr. Steinert declares the invention still incomplete, and believes he can accomplish still more.

Even in its present state this new piano puzzles one by its tones. It is difficult to describe its musical effect, other than to imagine the dropping out of the thumping noise of the keys and the getting of a note that corresponds to the musical intelligence of the finger on the keyboard. To understand it fully one must be familiar with the development of the present piano and its mechanical construction. Mr. Steinert kindly offered to explain his invention to the readers of the *Herald*, and in speaking of its historical features said:

"During that period when musical art stepped out of the folds of the Catholic Church and planted its seed in the ranks of the people it brought with it the song of the human voice and the sublime tones of the grand and royal organ. The method of playing this instrument by means of a keyboard probably suggested the idea of such an application to a stringed instrument, and thus created the clavichord and harpsichord.

EARLY STRINGED INSTRUMENTS.

"While the clavichord, with its loosely drawn wires stretched across a sounding board and set in vibration by little bits of brass fastened to the key that struck these tender chords, produced soul inspiring tones, that were

ever so full of expression, it lacked power. Not so with the harpsichord, a wing-shaped instrument, similar in appearance to our present grand piano, whose strings were tightly drawn across the sounding board and were intoned and plucked by means of quills fastened upon jacks that were operated by the keys. The tone of the harpsichord was brilliant and loud, but, unlike its contemporary, devoid of expression. These were the stringed keyed instruments up to the beginning of the eighteenth century.

"The desire manifested itself then for having an instrument that would combine both qualities—namely, soft and loud tones at the will of the performer and by the touch of the finger upon the key. Cristofori, in 1710, solved this question with his invention in striking the strings by means of little hammers that were hurled toward the strings, and which allowed the operator of the keyboard to make them sound louder or softer as his notion of striking them dictated. This instrument he called a pianoforte, and, while it took many years to convince musicians of that time to adopt it in place of the older instruments, it was only as late as the first quarter of the present century that the clavichord and harpsichord were fully superseded by the hammerclavier, also called pianoforte.

"The piano since its first appearance has undergone many changes, both as regards its sounding board and its original action. While it was admitted that the piano would produce distinct soft and loud tones, its tone limitations, such as gradations of crescendos, diminuendos, especially prolongation of tone—in short, its tonal capacities—fell much short when compared to the organ, viol and violin.

SHORTCOMINGS OF THE PIANO.

"The composers of the latter part of the eighteenth and the early part of the nineteenth centuries recognized soon the shortcomings of that instrument, and in consequence composed mainly such works for it as would excel in brilliant and also harmonic passages, but avoided music of a sustaining and melodic form.

"The piano builders then, especially at the advent of the famous Liszt, who gave the piano strings the greatest blows that ever were inflicted upon them, saw the signs of the times and they began to strengthen the piano, both in its constitutional conditions as well as in the stringing and action, while the sounding board was built of thicker material, strings heavier than formerly used were drawn over it, and the action kept in proportion. Heavy hammers replaced the lighter ones heretofore used, while softer and more delicate coverings replaced the ones of buckskin.

"All these improvements gave the piano a more solid nature, but at the same time it remained in the very state of its birth. The hammer struck the string in a fixed and conditioned sweep or flight, being hurled with a mechanical force, and not deviating or changing its automatic stroke. It gave the string blows that were not in harmony with its vibrating condition, but were in contrast to the sensitive revibrations of the sounding board. These blows were too severe, and in consequence brought forth overtones or harmonics that grate most terribly on the musical ear. These mechanical strokes admitted of no tone coloring on the part of the player, as is obtained with the bow upon a violin string. But the greatest obstacle was found in the noise produced by each blow when engaged with the string.

"The action of the present piano still retains an encumbrance called the release of hammer, a mechanical contrivance that disconnects the key from the hammer after each stroke is made, and therefore disturbs the player in his musical intentions.

"These are the principal objections that block the ways of the pianist when performing upon his instrument, and while he can overcome much by hard practice in controlling his keyboard, there is ever a barrier between him and his instrument, which does not admit of his expressing

fully his emotions and carrying them to as successful results as a violinist or singer can do.

FINDS THE MISSING LINK.

"After a careful investigation and many years of study I have found the missing link that is still wanting in our present piano, and which should elevate that instrument to a higher position, and make it capable of serving in an equally efficient manner, as the violin does its player. My invention consists of a novel action, which is to be used in place of the present one. This new action, while it differs in many respects from the old one, is of a very simple construction and free from the mechanical pressure that the ordinary appliance of springs gives. It is principally based upon a system of leverages that are calculated to give to the swing of the hammer a motion that must influence it to any degree of force that is brought upon the movement of this action by the pressure upon the key, according to the many intentions of the player. This indirect system of motion of hammer, in contrast to the crude force as applied to the direct blows, is in a measure greatly diminished, as much as the pressure upon the key proscribes, and when its dynamic resources are fully understood and felt the player possesses a strong weapon to subject the force of the hammer when it is in the act of combating the fixed string.

"My invention gives to the piano hammer the same agency as the bow in the hand of the violinist, which intones, controls and molds the vibrating string, and when the pianist is master of this no obstacles are in his way to extract tones from his instrument that only can be found in the domains of the orchestra. Among all instruments that depend upon the sounding board for their resonating power the piano claims the highest place, and, while its steel strings that are drawn across it are represented in triple unisons to each note, the resonant capacities of the piano cannot be equaled."

Mr. Steinert claims that the cold and dry tones of the present piano are mainly due to the mechanical strokes of the hammer and to an action that does not yield to the requirements of the musician, and that his invention transforms the piano to an instrument that can produce tones and harmonies endowed with musical color similar to the timbre of an orchestra. This coloring of tone by means of an elastic, obedient and subservient action will offer to the pianist a new field in the problem of drawing tones that are in strong resemblance to the clarinet, the French horn, the bassoon, the cello and the tones of an open and stop diapason of the organ.

STRIPPED OF ITS LIMITATIONS.

It is furthermore the claim of Mr. Steinert that this action offers all gradations of tone, such as crescendos, diminuendos in single notes, as well as in full chords, while beautiful legato and portamento passages are within its sphere. Accepting, then, the theory of the Steinert action as compared to the present one, it stands to reason that a more spiritual relationship between the player and his instrument must be established in a similar manner as the violinist whose fingers touch the strings amid the nervous excitement that is created, and which changes in motion as he proceeds in his work. The cold ivories are then imbued with the spirit that lives in the tone world, and the performer is at once lifted into a higher sphere.

Looking back to the first appearance of the piano, when Cristofori, in 1710, brought it into the world, this instrument enters now into a new sphere. Its early appearance carried also with it its new achievements, which have upon their merits lasted almost uninterrupted during two centuries. It appears now, however, to be stripped of its limitations and enters into a new era, making therewith the last link of a keyed instrument fully capable of expression.

In this character it will occupy an important stand as a musical instrument, and in its relationship to musical art. While the naming of an instrument called piano, whose principal merit consisted in the producing of soft and loud tones, by Cristofori was a fitting name, it would appear that the piano of Steinert should not bear a similar name, as it differs from the present piano as much as the harpsichord did from the piano which sprang from it.

If the claims of the inventor can be fully substantiated, and if he has produced an instrument as widely different and superior to the present one, Connecticut will have in M. Steinert another inventor whose reputation will be world wide.

IF!

The only thing that came near tempting us to discredit the reliability of the whole *Herald* statement was that unscientific "if" in the last paragraph of the above article. "If the claims of the inventor" and "if he has produced an instrument as widely different" then "Connecticut will have another inventor whose reputation will be world wide."

If!

If!

That "if" was a terrible tempter, but we resolutely fought it off and we went into the rather ungrateful

task of reading what the inventor is said to have said to the *Herald* piano construction reporter. The first thing we discovered, much to our alarm, was the fact that Morris Steinert, as the *Herald* calls the party, is the inventor, and as it is dangerous to differ with him, the cost of such difference sometimes being all the way from \$4, the price of an annual subscription, to anywhere from \$25,000 to \$40,000 at a clip, we naturally hesitated, for in these revolutionary days such payments cannot be made in short intervals on too many occasions without depleting the bank account in New York and congesting the New Haven banks. But yet, and perhaps alas, we ventured, and we venture once again. It must not be forgotten that it is the *Herald* piano construction reporter who puts into the modest mouth of the inventor, whom it calls Morris Steinert, the words we reprint and from which we quote.

The Only Man.

The *Herald* piano construction reporter, after an introduction embodying a few statements that are not necessarily true because the *Herald* prints them, says: "He [meaning Morris Steinert] is to-day the only man in the world who plays the clavichord, the earliest type of these instruments." This statement is positively true, except that the word "earth" should be substituted for "world" and that the statement should be added that there are thousands of men and women who play clavichords. If the *Herald* had said that Morris Steinert and thousands of men and women on the face of this earth play clavichords it would have made its statements a little more truthful. Not far from the *Herald* office, on 45th street, resides Mr. Boekelman, who plays the clavichord and has pupils. The one reason why the clavichord is not played by tens or hundreds of thousands of people, like the piano, is because it is a veritable back number of incidental historical value as demonstrating the heredity of the modern piano. It is primitive and its functions are limited, so that it merely marks a passing epoch in the development of a modern instrument. People do not use wagons now to travel long distances; they use the railway; but years ago when there were no railways the coach had to be used. And so it is with the clavichord and the piano, and we are therefore surprised that so many people play the clavichord as interestingly as Morris Steinert does; so interestingly, in fact, that nobody can be found to listen.

The Thumping Noise.

In the scientific verbiage of the piano construction reporter of the *Herald* we are told that Steinert's invention will do away with what *most people* (who?) call "thumping noise" made by the blow of the key upon the chord. Which chord? Chord E? When does the key really strike the chord? And doesn't the chord resent the blow? Cowardly chord!

Common Sense.

But why waste valuable space with idle persiflage. Time is precious.

The manufacture of actions in pianos has engaged the attention of thoroughly equipped mechanical and scientific action experts, who were educated in action factories and departments all their matured lives.

Mr. Steinert has never been a mechanic, merely a dealer in pianos (\$1,000 damages).

Mr. Steinert is to-day unable to make a draughtsman's sketch of an action on mathematical lines (\$1,000 damages).

As Mr. Steinert is no action maker his action was not made by him, but by Wessell, Nickel & Gross, the well-known New York action manufacturers. (\$1,000 damages, but this will be returned to us by Wessell.)

Wessell told us that the idea was absolutely impracticable (\$5,000 damages).

The *Herald* says that Steinert says: "My invention gives to the piano hammer the same agency as the bow in the hand of the violinist, &c., &c." This is a mechanical paradox and hence absurd, as any practical musician knows. ("Absurd," bad word, \$2,000 damages.)

The *Herald* says Steinert claims that the present piano has cold and dry tones. Does Steinert refer, for instance, to the Steinway piano? That is what his competitors will say. (No damage.)

No Stock.

We take no stock whatsoever in this ridiculous *Herald* sensation, which is merely an extension of similar absurdities published in New Haven papers, which went so far as to say that Mr. Charles

Steinway and Mr. Henry Ziegler pronounced this discussed action as a wonder, &c., &c. We do not believe they ever did say anything of the kind, nor do we believe the *Herald* statement that Joseffy declared a "partially completed" action "wonderful." The *Herald* knows nothing of the kind outside of what Morris Steinert told its ignorant reporter. We do not believe any statements of that kind, for they are beyond the pale of credence and are simply childish.

Commercial Questions.

If Steinert's action is what he is reported to have said of it, in conjunction with his reported criticism of the piano of to-day, all the Steinway pianos and other pianos in the warerooms of the corporation of which he is the virtual owner—the M. Steinert & Sons Company—should at once be provided with his new action, for without that action they are, according to what he is reported to have said, musically and artistically worthless.

Why should his competitors not advise customers to demand of the Steinert concern these new actions in place of the defective actions now in the pianos offered for sale by the M. Steinert & Sons Company?

If these statements attributed to Steinert are true he virtually condemns every piano of to-day from the Steinway down, although not a single professional public or expert test of this so-called invention has yet been made. The making and fitting of a few actions in a few pianos and the dilettante tests in a little wareroom are no evidence of mechanical merit, and that is the preliminary step to artistic merit in an action. No test worthy of the name has as yet been made of this action, and yet Steinert is made to say things which, if they were true (and of course they are known not to be true), would signify the destruction of enormous values in the piano trade.

Does Steinert not consider it rather dangerous to talk with such freedom to men ignorant of the probable effect of the resulting publication, or is it merely a striving after cheap, local, personal advertising even at the sacrifice of business, of profits and of valuable commercial associations? Every shrewd New England piano dealer can make use of these absurd newspaper reports credited to Steinert to injure, not temporarily but permanently, not only the Steinway but every other high grade piano, but chiefly the Steinway, with which Steinert is identified in New England. Not only do the interviews make it appear that his action revolutionizes the piano, but that all pianos, including the Steinway, can have no musical or artistic value—mere bosh, nonsense or insanity, as we all know.

U. S. Patent Office.

UNITED STATES PATENT OFFICE,
WASHINGTON, D. C., August 15, 1896.

Editors *The Musical Courier*:

In reply to your letter of August 3 you are advised that no patent is found of record under the name of Morris M. Steinert for grand piano action since January 1, 1879. Any patent granted previous to that date would have expired.

By the direction of the Commissioner.

Very respectfully, GEO. L. MORTON,
Chief Clerk,
Per W. W. H.

HALLET & DAVIS SETTLEMENT.

THE following letter was sent out by the Hallet & Davis Piano Company to a few of its largest creditors:

"BOSTON, August 28, 1896.

"GENTLEMEN—The committee selected some time ago by our bank creditors have had their experts go through our books with much care, and our statement agrees with theirs; it is only a question of the value of the plant and of the amounts due us, but the committee agrees with us that we can pay 100 cents on the dollar if we have long enough time.

"We have made a proposition to do this, taking from six to 48 months to pay the same, without interest, and the committee has unanimously agreed to recommend the acceptance of the same. The paper for signature is being prepared, and we think the banks will all sign it. Instead of calling a creditors' meeting I think the writer will probably go to New York, as it would be better than to have so many parties come here. Yours very truly,

"HALLET & DAVIS COMPANY,
"E. N. Kimball."

To this letter the Hallet & Davis Company has received replies from nearly everyone to whom it was addressed, saying that they would be very glad to accept the proposition.

GORHAM & CO., WORCESTER, ARE ATTACHED.

New York Creditors Bring Suits and Seize the Store.

FIRM'S PAPER PROTESTED HERE AND IN NEW YORK.

Senior Partner Refuses to Honor Notes Signed by Firm.

DEPUTY SHERIFF JAMES EARLY has attached the store of Charles L. Gorham & Co., music dealers and wholesale and retail dealers in pianos, at 454 and 456 Main street, for \$2,000, in an action of contract brought by the Mount Morris Bank, of New York city, a State bank, and since Thursday the store has been in charge of John K. Rice, the bookkeeper, acting as keeper for the attaching officer.

Other attachments followed that of the New York bank, and up to Saturday night three attachments had been placed on the store by creditors. In addition to that, the firm's paper has been protested at a bank in this city and also in New York, and the senior partner, Mr. Gorham, refuses to honor the commercial paper and drafts bearing the signature of the firm. It was in consequence of this that New York creditors put on attachments.

These attachments will be a big surprise in business circles, as for years the firm has been supposed to be in excellent shape, and even to-day it has a business rating of from \$50,000 to \$75,000. No one intimates that the firm is anything but solvent, and there were never rumors that the firm had failed or was embarrassed in any way in business.

The present trouble grows simply from the refusal of the senior partner to honor the paper of the firm, and those who are in a position to know say that the trouble is likely to be amicably adjusted in a few days. Already in one suit Mr. Gorham has promised to give a bond

To Release the Attachment,

and it is likely that bonds will be given in the other attachments in a few days, so that the attachments may be taken off. All claims thus far presented against the firm are for small amounts, and no one doubts the ability of the firm to pay them, unless there were some good reasons why it should not.

These notes were executed by Charles A. Williams, who has a power of attorney from the firm, and in several instances are claimed to have been given as an accommodation for the user rather than for any merchandise received by the firm.

All parties interested in the present trouble refuse to say anything about the attachments or the failure of the firm to meet its obligations. The lawyers who brought the suits, as well as the deputy sheriff who served the attachments, had promised the firm that no publicity of the fact that the store had been attached would come from them, and they have kept their word.

No records of personal property attachments are made, and thus it was made more difficult to get at the exact trouble. No mortgages have been given by the firm, and nothing was done to show that there was anything out of the way, making it more difficult to get an inkling of the trouble. To further keep the matter quiet, the bookkeeper was placed in charge of the store rather than to have an outside keeper, which in itself would attract attention and cause the story to leak out. It is likely, however, that an outside keeper will be put in in a day or two.

A *Telegram* reporter learned Saturday that the first trouble came several days ago, when some of the firm's paper went to protest at a bank in New York, and also in this city. The firm has done business at the Central Bank for years, and up to the time Mr. Gorham last went to Europe carried

A Large Bank Deposit.

Following this came the first attachment, which was brought by Charles M. Thayer for the Mount Morris Bank, of 85 East 125th street, New York city, the addressee of the writ being \$2,000. This is an action of contract to recover \$1,100 upon some of the firm's paper. The writ is returnable in Superior Court the first Monday of October.

This was given by Lawyer Thayer to Deputy Sheriff Early Thursday to serve, with instructions to put in a keeper. Mr. Early went to the store and attached the personal property therein, and Mr. Rice, the bookkeeper,

was agreed upon as keeper, though it was preferred that an outside keeper should be put in. Finally counsel for the bank agreed to the bookkeeper, and he has since been in charge of the store for Mr. Early.

Following this attachment, another from a Buffalo, N. Y., bank, for a smaller amount than that of the New York bank, was given Deputy Sheriff Early to serve by Hopkins, Bacon & Smith, counsel for the bank. The writ was made out by Frank B. Smith, who told the officer at the time that the firm expected to be counsel for Gorham & Co., and he did not want any publicity attached to it. C. C. Milton has been counsel for the firm up to this time, and Mr. Williams called to see him Thursday, but he was in Rutland.

Deputy Sheriff Early also served this writ, and had the same keeper remain in possession.

The third attachment came Saturday after the plaintiff had come here and tried to collect his claim, which is for only \$600, from Mr. Gorham, personally, failing in which he consulted counsel, and brought suit. The plaintiff is Brainerd M. Smith, a New York piano manufacturer, who has been trying to collect his claim for several days. It was in the nature of a note for \$600, which was

Not Paid in New York

when it became due, and it was then sent to Worcester to the bank of Gorham & Co., for collection. The note was not paid here and Mr. Smith was informed of the fact. Either Mr. Gorham or Charles Alvan Williams, confidential clerk of the firm, is said to have gone to New York Friday and had an interview with Mr. Smith about the note.

Not being able to get his money at the bank here, Mr. Smith came to Worcester Saturday and paid a visit to the store of Gorham & Co., but nobody at the store would pay the note. Mr. Smith, getting tired of the way things were going, consulted Thayer & Cobb about the matter, and asked them to bring a suit against Gorham & Co. to recover upon the note.

Mr. Thayer told Mr. Smith that the firm was a most reputable one, and as the claim was a small one he did not think it good policy to put an attachment on the firm when it was perfectly able to pay the note if it wanted to. Mr. Thayer told Mr. Smith that he would personally go and see Mr. Gorham about the matter, and after dinner he went to the store and saw Mr. Gorham.

As a result of the interview Mr. Gorham promised to give Mr. Thayer's client a bond to release the attachment, Mr. Thayer suggesting to him that this would be satisfactory and would avoid publicity. Mr. Thayer then returned to his office and gave the writ to Deputy Sheriff Early, who subsequently told a *Telegram* reporter that Mr. Gorham had given a

Bond in the Smith Matter.

Beyond that Mr. Early would say nothing about the trouble, or admit there were other attachments on the store, saying that he had been requested to say nothing about it, as it was expected the matter would be amicably adjusted in a few days.

At the time the notes went to protest Mr. Gorham gave out a statement that he had \$2 for every one of the firm's indebtedness and that the firm did not expect to fail. All he would say in reference to the matter was that Mr. Williams had exceeded his authority.

He has also made a statement to others that Mr. Williams had given out preferences for the firm without his knowledge. Mr. Gorham has always said that the firm gives or takes no notes, but there are several thousand dollars of them out, of which notes for about \$16,000 are said to have gone to protest in New York. Mr. Gorham is said to admit there is \$20,000 in notes and acceptances out that have been given by the firm, and he does not charge anyone with forgery. He only says that Mr. Williams has exceeded his authority, and for this reason he declines to honor the notes and says he will not pay them until he has made an investigation.

Mr. Williams was said to be out of town when a *Telegram* reporter called at the store Saturday. He has had charge of the store for years and ran the business when Mr. Gorham was absent in Europe, and it is supposed he gave the firm's notes in the

Regular Transaction of Business.

though Mr. Gorham professes to know but little about it. Mr. Williams, on the other hand, is said to claim to have power of attorney.

Other creditors who hold the firm's notes and desire to get their money are John Haines, of New York, who manufactures parts of pianos, and a piano dealer named Garretson. The latter was said to be in Worcester Saturday, for the purpose of getting his money, but a *Telegram* reporter was unable to locate him where it was said he was stopping. Other New York creditors are said to hold notes against the firm, some of which are not yet due. The Kroeger Piano Company is also said to have an \$8,000 note.

A *Telegram* reporter made inquiry at the Russell's mercantile agency Saturday about the firm, and it was said there that the firm was given a good rating and considered perfectly sound.

Mr. Gorham was seen by a *Telegram* reporter last night and said that whatever he had to say about the trouble he

would state in a letter which he desired the *Telegram* to publish. He wished to say, however, that the firm of Charles L. Gorham & Co. is abundantly able to pay all claims against it, but would not pay for anything that had not been ordered. Mr. Gorham said that he had consulted his counsel, Col. E. B. Glasgow, and would have something for publication later.

Mr. Williams was said to be in New York yesterday by someone at his residence in response to an inquiry by a *Telegram* reporter, though he is expected back to-day.

The firm of Charles L. Gorham & Co. was established over a quarter of a century ago, in 1865, by Charles L. and Chester Gorham, the latter being the father of Charles L. They came to Worcester from Barre, where the family was born and brought up. The business was first started at 207 Main street, but was soon removed

To the Present Location,

where the building which bears its name was erected in 1874, being opened in October of that year. May 14, 1875, Chester Gorham died and the son subsequently continued the business under the old firm name.

In 1881 the firm was composed of Charles L. Gorham and his mother, Mrs. Sarah R. Gorham, the latter taking her husband's interest. After Mrs. Gorham's death, Walter J. Hapgood, executor and trustee under her will, continued her interest in the firm, which was subsequently dissolved. Since that time the firm has been composed of Charles L. Gorham and his sister, Mary E. Gorham, the former having controlling interest and the latter only a small interest left her by her mother. The building built by the firm is assessed for \$12,000, and the 2,500 feet of land for \$35,000, a total assessed valuation of \$47,000. Mr. Gorham is said to own three-quarters interest in this property and his sister the other quarter. The only encumbrance upon this valuable property is a mortgage for \$18,000 which has been upon it almost since

The Building Was Erected.

Mr. Gorham and his sister equally own the residence occupied by Mr. Gorham at 87 Pleasant street, the house being assessed for \$4,400 and the 6,668 feet of land for \$10,000, a total assessed valuation of \$14,400. This is clear of encumbrance. The real estate owned by members of the firm is assessed for \$61,400, and as the only encumbrance is a mortgage for \$18,000, they have an equity of at least \$43,400 in that.

The firm claims a business capital of \$50,000 over its liabilities.

In 1884-1885 extensive improvements and alterations were made in the store, allowing the firm to use four of the five floors. On all these floors is a large stock of pianos, which are free from encumbrances. The firm sells largely upon leases.

In 1885 the firm took the agency of the Steinway piano, and when they lost it a few years ago it is said it hurt them a little.

The firm has furnished the grand and upright pianos used at the music festivals for several successive seasons, or double the number of any other house.

The firm has always been considered conservative and always had a good reputation in the business world.

STATEMENT OF FIRM.

Drafts Favor Creditors to Whom It Owes Nothing.

To the Editor of the Telegram:

Will you please say in your issue of Monday that we believe we are abundantly able and most willing, as we always have been for the past 31 years of business record in this city, to pay for every piano or dollar's worth of merchandise we contract for and the same receive.

When, however, parties whom our ledger account shows that we have paid every dollar due them, and \$317 beside, send us drafts that have matured for collection, drafts that we never saw, or had the remotest idea were issued, and to the amount of \$7,800, and also from the fact of not receiving a single piano from them for the past three months—under these circumstances we think we shall strictly refuse to honor or pay these drafts.

Respectfully yours, C. L. GORHAM & Co.
Worcester, August 30, '96.—*Worcester Telegram*,
August 31, 1896.

THE *Chicago Evening Journal* of August 20 announces that the piano firm of Bush & Gerts has discontinued work, stating also the number of men dropped for that reason. Whether this means definite discontinuance we do not know, but Mr. Bush, who controls the business, is a wealthy man, and can retire from active work and live on his income.

TERESA CARREÑO, the eminent pianist, will visit America in January, after an absence of seven years, during which she has had the greatest artistic triumphs in Europe. She has selected the Knabe piano as her favorite American instrument, and will play only on Knabe pianos, beginning at the Philharmonic concert in this city January 8 and 9.

—Mr. Charles Keidel, of Wm. Knabe & Co., Baltimore, is expected back from Europe by about September 15.

PERSONAL FROM POCCET.

CHICAGO, August 20, 1896.

Dear Musical Courier:

EXPERIENCE should have taught me that I should not have answered the first letter addressed to you by that hot-headed gentleman who writes to you temporarily, as he indicates, from Little Rock, and experience also tells me that at the present stage I cannot afford to ignore him by assuming any reasons whatever for silence. I admit that I am at a disadvantage. To a certain extent, and through the liberty of the space granted so generously by you to me for years past, I have become a well-known character in the music trade. The full glare of the light of publicity has been shining upon me, and I am known, whereas my friend writing from Arkansas was never heard of before he wrote to you, and should he gain any reputation whatsoever in this large and influential industry it would be solely through the opportunity I have afforded him by joining his name with mine.

Not only does he know me; he also drags my wife into this discussion of the silver issue, and, I observe with no little dismay, he has actually gone into the Gusenheimer family of New Jersey. I did not care particularly to have it known that my wife was a Gusenheimer, because one of her cousins married Daniel F. Beatty's cousin and to this day has a silver-tongued Beatty organ in her house—and with golden reeds, so reads Beatty's warranty framed and hung on the family wall over the self-contradictory instrument. But Mr. Silas has unearthed my wife's pedigree to some extent and I must submit to this mortification, although I promise him that I shall never make the slightest effort to ascertain the name of the family into which he has married or into which he may marry.

Mr. Silas wishes to know what I propose to do if gold wins. I could not tell him, for I do not know; neither do I see what this reply has to do with the gold-silver discussion. Suppose I should say to Mr. Silas that I do know what I am going to do if gold wins, but that I do not propose to tell him, how would that then affect the gold-silver discussion? That would not make Mr. Bryan's repeated harangues less monotonous. And does Mr. Silas know why Mr. Bryan's talk is a constant repetition? Simply because it takes a few weeks of public discussion only to exhaust the silver side of the argument if one argues decently and in the abstract and does not drag in nasty personalities and the Gusenheimers. Mr. Bryan is all right. Considering the limit of the material he can command he is doing well; he simply has nothing to work on except "America for Americans" and "foreign legislation on America," and jokingly calling his followers anarchists just for fun and provoking ignorant smiles from stupid hayseeds whether they come from York State or Arkansas. And now, Mr. Silas, to the point, if you please.

Silver was demonetized in the early part of 1873. You say that you were limiting your so-called argument to the piano trade (although your letter shows on its face that this is not so). Well, let us see how this demonetization affected the piano industry, which, particularly at that time, was handling a luxury. The first fine American uprights appeared at the Centennial in 1876, and they settled the doom of the square piano. Under this single gold standard, beginning in 1873, passing through the period of the Centennial in 1876 and passing January 1, 1879, when specie payments were resumed, under this single gold standard nearly, if not quite, all the wealth of the American piano and organ trade was accumulated. This statement in itself annihilates your whole position, but I will most courteously explain the subject to you, as you evidently know nothing at all about it. You ought to look up a Gusenheimer, marry her and learn something.

How many wealthy piano and organ manufacturers did this country have in the years immediately following up the close of the war? You do not know. You know the name of my wife's family and how much our estate in New Jersey is worth (although I guess it would be rather difficult to get an estimate on the value of your estate), but you do not feel yourself capable to answer this question of mine. If you will look through the rating books of the commercial agencies (ever see one?) you will find that there

was no piano or organ concern with a million dollar rating in those days.

The Steinways were far ahead, but in those days they were pigmies compared with the colossal institution now represented by William Steinway. The difference is shown through a vista of gold monometallism. That is to say, the people of this country who had anything (and, by the way, they are the only ones who should have anything to say)—those people never saw gold in spite of monometallism, because they knew that the greenbacks and the national bank notes would be honored by the Government and the banks, as the nation stood on a safe gold standard. There was no crazy silver agitation to make people stop buying pianos.

But the Steinways are only one firm, there were and are others, and there never could or would have been any such firms as I am now going to show up if we should have had, or continued to have, a fluctuating, unsteady, easily manipulated silver basis to work on. If you are going to have metal in your legal tender coin which can be manipulated by the very owners of the metal and which can be cornered whenever a corner is ready, and which can actually be driven out of the country by cornering it (as was once done here when silver sold at \$1.03 for one dollar gold and disappeared); if you are willing to take such metal and use it in your coins of legal tender and subject the whole country to a squeeze when the corner gets ready—why, all right. But you are not going to have it; don't be afraid. There could have been no such piano and organ houses as we have on such a unscientific basis; nothing would have prospered but fraud; not even that, for fraud can only prosper when it is in contrast with the fair.

Kimball was not a factor preceding the demonetized period. Since then he has become the centripetal figure of one of the most remarkable piano and industrial systems of the country. The W. W. Kimball Company has become a representative house of such tremendous import as to obscure the advances of the past in the trade, and this was all done on a gold basis, and if anyone should ask Mr. Kimball whether it could have been accomplished on a fluctuating basis Mr. Kimball will smile at his interrogator and, of course, say "No."

The Chicago Cottage Organ Company was not in existence in 1873, or in 1876, or in 1879. About 1882 or thereabout this huge concern began in the usual small way, gathering its dimensions as the years of gold money rolled along. Its thousands of organs were sold for gold and it paid in gold, and its foreign trade was not done in silver countries, but in gold countries. Silver countries always have been and are to-day too poor to buy organs, and if they were to purchase them they would cost so much more because the Chicago Cottage Organ Company would require gold in payment. Isn't this a dandy knockout for you, Mr. Silas? You are a piano and organ man. Come here to Chicago; go to see Mr. Cable; tell him you can sell 100 organs for cash silver to China. Will he take the silver? Yes, certainly; but at its London gold price. Come along; try your argument practically. He must do it, for all his European houses send him gold to-day for the very organs they sell to help convert the heathen.

Take Kranich & Bach, will you? Established 1865; really only began to develop after demonetization; worth millions. How about Estey's? How about Baldwin? There is a great pointer for my personal friend. The greatness of the house of Baldwin is a matter of 25 years—all gold period. Its real grandeur dates from 10 years ago; gold period; I don't know a thing about the predilections of these gentlemen, but I feel

that each and every member of the firm is a gold man. Decker was never established until 1862. Had no time to get into the harness before 1873, and made all that wealth since—all during the gold reign, which proved a gold rain to Decker.

John Church and Oliver Ditson and John C. Haynes are all specimens of success during a gold period; so are the Peases, the Story & Clarks, the Sterlings, the Voses, the—well, what is the use going over the names of the piano houses every week. The whole piano trade made itself, made its future, and built and created a great inheritance on a gold basis for its successors. There is no use coming along with a back action argument saying that they might have done the same with a silver basis or a tin basis or a copper basis or a chewing gum basis. They did it during a gold basis and that settles it.

And now a few words to Mr. Silas on his undignified personalities and his uncalled introduction of the music trade press on the plea that it was necessary to strengthen his argument. As to myself and my relations to THE MUSICAL COURIER I cannot answer Mr. Silas, simply because I have no relations with your paper, so far as I know. Mr. Silas seems to know; I do not. In case you should reject any article of mine, as Mr. Silas seems to conjecture, please do not put yourself to the trouble of returning the manuscript, but destroy the stuff. Thus far everything I have written to you seems to have been accepted and I therefore am justified in assuming that the other music trade papers would also accept my manuscript. But I know nothing much about the other music trade papers, and the cry of monopoly raised by Mr. Silas on this subject is on a par with the method in the same direction used by his friends. It is cheap and ridiculous, and it seems to me that if it is kept alive much longer it will result in identifying monopoly with brains.

Does merit not count at all in this struggle for existence in Mr. Silas' economy? Is it gold that has made monopoly or is it brains, granting the existence of monopoly in each or all cases. Does Mr. Silas mean to say that in case silver should win the battle the brainy men of this country would take back seats? How could they occupy back seats without bringing about the destruction of the fools, for they are kept alive with food and houses and clothes through the superior intelligence of the others?

As to the music trade press I say I am in ignorance. Mr. Silas seems even to know the individual wealth and poverty of the editors. How did he acquire this profound knowledge? Have any avenues been open to him that are closed to so many intelligent men? If a newspaper succeeds is it due to gold? And should no enterprise succeed at all, for if it is an economic crime to become a success or a monopoly, as Mr. Silas calls it, in a gold period, would it be less of a crime if success or monopoly were obtained in a silver period? Does Mr. Silas not care to succeed during the sway of silver, which he is so dead sure will win? Suppose he should drive out his competitors, then would he not be a monopolist?

Is competition to cease in case Bryan wins and carries a House of Representatives with him? Is success to be made a crime? Are the drones to be rewarded and the workers punished? That is Mr. Silas' strong point. Suppose we get silver, will that stop THE MUSICAL COURIER's progress and put to the front the small music trade papers? How could that be accomplished? If they have less now during gold than you have, they would have still less than you have under silver.

How is such a revolution practically to be carried out? Should silver win will that make your columns less interesting and the other papers more interest-

FACTORIES.

THE BALDWIN PIANO,

GILBERT AVENUE, CINCINNATI.

THE ELLINGTON PIANO,

BAYMILLER AND POPLAR STS., CINCINNATI.

THE VALLEY GEM PIANO,

BAYMILLER ST., CINCINNATI.

THE HAMILTON ORGAN,

HENRY STREET, CHICAGO.



CATALOGUES FURNISHED UPON APPLICATION.

ing; would silver reduce your subscription list and increase theirs? Would you have less brains, and how would their brains increase in weight, quality or density? If theirs even remained stationary and yours were reduced to their level, you would still have a fighting chance plus.

There was a man down our way once upon a time who had a hole knocked into his skull during a political fight when the question was uppermost whether the Government should take cheese and stamp it with its insignium and make it a legal tender. One side contended that Sweitzer cheese should be used by the Government and the other side cried "Limburger!" Down our way it got to be malodorous and frequent fights took place, and it was during one of these discussions that this man had this hole knocked into his skull. It proved to be about the size of a silver dollar—the hole, not the skull—and the surgeon put a silver cap into it, making a good fit.

When silver became demonetized the fellow went to the doctor and insisted on having a gold plate substituted for the silver plate. "All right," said the doctor, "give me sixteen of those and I will put one gold one in, same size and weight." The fellow could not do it and kept on circulating with the silver piece in his skull. That's the situation now and always will be. Mr. Silas can never get something for nothing, and if anybody proposes such a trade Mr. Silas, if he makes the trade, will know just why he is willing to join the fraud, for it must be a fraud on principle, as he must be a fraud when he goes into it with his eyes open. If this Government ever takes 50 or 60 or 80 or 95 cents of value, be it wood, or glass, or cheese, or silver, and calls it a dollar, that would be a fraud, because it would not be a dollar. If it would compel people to accept it as a dollar it would make frauds out of them, for they would have to cheat in giving in return what would be the equivalent, for they could not give more than the value of the piece offered unless they proposed to be bankrupted wholesale.

Mr. Silas will say to me that that is just right, for my argument proves that everything will go up in price. Certainly; but not in value. Nothing will become more valuable, least of all the silver dollar; that must sink in value as everything else, including gold, increases, and the end would be collapse, as gold measures everything, whether we admit it or not. No political party can win when its foundation principle is not only contrary to the experience of ages, but is saturated with sophistry and nonsense. The Government never makes even a gold dollar valuable; it is the gold dollar that makes the Government valuable. Excuse length, but it's Mr. Silas' fault.

M. T. POCSET.

Where Weber Is Finished.

MARTINSVILLE, Va., August 27, 1896.

Editors The Musical Courier:

Will you kindly inform me where the Weber piano is finished? I understand that the Wheelock Company has charge of the business, but I wish to know where they do the work. A party here claims to still work in the Weber factory. Please let me know how this is, and oblige yours,

J. W. HUNSUCKER,

Agent for the Standard Music Company.

THE Weber piano always has been and now is made and finished in the Weber piano factory, and all this trade talk and gossip about the Wheelock factory being utilized for the making of the Weber piano has been as disgraceful an episode in the history of the piano trade as has ever been chronicled. Mr. Wheelock never permitted the Wheelock factory interests to interfere with the making of the Weber piano. At present the Weber factory is in the hands of a receiver, and is not operating, as it would be under different circumstances.

WHEN IN DOUBT

as to what Organ you need, order a

WEAVER STYLE LEADER.

Five or Six Octaves; Walnut or Oak

It will sell so quickly you won't need to study what to order next time.

Weaver Organ and Piano Co.
YORK, PA.



CHICAGO OFFICE THE MUSICAL COURIER,
226 Wabash Avenue, August 29, 1896.

BUSINESS is better, happily, and if people are telling the truth—and there is no reason to doubt them—it is positively astonishing how many pianos have been sold in this city during the last few days.

Now do not think this is a ridiculous statement to make; it is not meant that as many pianos have been sold as are usually disposed of in good times, but we know positively of many, and we know more than one salesman who is doing his usual business even now.

The Rothschild Business.

It is hard to keep track of the different makes of pianos, especially the cheaper ones, and be able to recognize the maker. Last week the statement appeared in these columns that the instrument sold by the Rothschild concern was probably one of our cheapest Chicago made pianos. It turned out that our suspicions were unfounded; it is more than likely to be of the poorest of the New York makers. But whatever it may be, it is sufficient to say the piano is a very poor one, and while a few of them may be sold there will not be enough to affect the business of the regular dealers to any extent.

Goes East.

Mr. I. N. Rice leaves for the East to-day to meet his Eastern creditors. Mr. Edmunds, of the Piano and Organ Supply Company, will meet him in New York on Tuesday. Mr. Edmunds has gone over the books and has had his superintendent go over the factory and verify the invoice, and is prepared to make a clear statement. Mr. Rice has still another proposition to make to his creditors which we are not at liberty to divulge, but it is a good one, much better than one proposed by the creditors themselves.

Russell Piano Company.

PLANO, Ill., August 28.—Russell Evans Piano Company, of Chicago, offers to remove its complete plant, with 40 workmen, to this place if citizens here will take \$10,000 of stock in reorganized company and give it 40,000 square feet of room.

The above was published in this morning's *Times-Herald*. There are all sorts of rumors about Mr. Russell's movement. What is the use of mentioning them? There has nothing developed more than has already been stated. It is simply a very bad failure so far as can be judged of now.

A Victory for the Smith & Barnes.

Messrs. R. Dorman & Co., of Nashville, Tenn., have just disposed of 12 Smith & Barnes pianos for the use of the schools of that city.

The Emerson Piano Company Here.

There is no change in the appearance of the branch house here. Mr. John W. Northrop is still in charge and they are selling pianos, but it is presumed for cash. Mr. Northrop has been appointed the agent of the assignee, and it is also understood that he is one of the creditors. Everyone wishes the company well and a successful outcome from its troubles, and Mr. Northrop has been personally sympathized with by all the leading members of the trade, even to the extent of assistance being offered. The house here has no debts other than some small current accounts.

Mason & Hamlin.

The branch house of the above named company has removed its general office from the second to the ground floor. It is not only an improvement for the second floor, which now becomes an unbroken wareroom, but it is a great advantage to the business, as Mr. Dietrick finds by actual experience, and it makes a better impression on customers and has already improved business.

About the Century Piano Company.

The Century Piano Company, of Minneapolis, Minn., has secured the services of Mr. Geo. W. Thompson, who will take charge of the retail department on September 1. Mr. Thompson held a similar position for six years with the Montelius Piano Company, of Denver, Col. Mr. C. O. Olson will be the traveler, and the new president of the company, Mr. John Anderson, is congratulating himself on future prospects.

Personals.

Mr. George C. Cox was recently in the city. He was consulting with Mr. Barnes, of Smith & Barnes, in relation to the Smith & Barnes piano for the house of J. W.

Martin & Brother, with which he is connected, in Rochester, N. Y.

Mr. H. M. Cable is back at his desk from his Eastern visit.

Mr. John A. Norris, representing the Mason & Hamlin Company, of Boston, is in the city, but, as it is understood, on more of a visit of pleasure than business.

Mr. Charles Wagener leaves for Europe on the 19th of September. Mr. Wagener states that the business of Story & Clark in Europe is in excellent shape and there is plenty of it.

Mr. Charles H. MacDonald leaves to-day for Canton, Ohio. He goes as representative of one of the Commercial Travelers' Associations, and will meet Mr. McKinley.

Mr. Charles Chaxel, of Joliet, Ill., one of the solid dealers of this State, has been a visitor this week.

Mr. Chris. Steger returned the early part of the week from his Eastern visit, very much pleased with that part of the country and the reception he received.

Mr. F. H. Peechin, of Seneca, Ill., was one of our visitors this week. Mr. Peechin will be remembered as one of the World's Fair employes in the music department, and he is now selling pianos in the town mentioned and doing well.

Geo. Jardine & Son.

THIS well-known firm of pipe organ builders, now being operated by the third generation of the family, has a remarkable operative force, including the heads of the firm and their employes. Some doubt existed in the minds of the fraternity as to the probability of the continuation of the business after the deaths of Edward D. and Joseph P. Jardine, who succeeded to the business in 1882 after the death of the founder, George Jardine; but any such doubts can be set at rest, as the business was never in a more prosperous condition than at the present time under the management of Charles S. and Edward G. Jardine.

They have at the present time nine large organs in process of construction, and every department of the factory is being run to its full capacity. Mr. Charles S. Jardine stated that among their employes were many men who had been with the firm for 25 years and over, and that every feature of the art of organ building was in the same competent hands as it had been in the past.

"We shall branch out in a more liberal manner than our fathers," said Mr. Jardine, "for as they advanced in age they confined themselves to a very conservative method of doing business, which in these times will hardly answer."

The following from a recent number of the *Evangelist* is quite to the point regarding the present status of the firm:

THREE GENERATIONS OF ORGAN BUILDERS.

What an advantage it is for the rising generation to be taught the business of the family strikingly appears in the case of the third generation of Jardines, who are now called upon suddenly, and under almost tragic circumstances, to assume charge of the business of the firm.

The founder of this firm, George Jardine, established himself in New York in 1836 after long experience at his art in England. At his death in 1882 the business was left to his four sons, who had been carefully trained as practical organ builders, but lately the establishment was conducted by the two elder sons, Edward D. and Joseph P., who, following the example of their father, entered the two young men of the third generation, Charles S. and Edward G. Jardine, as workmen at the bench, giving them a complete knowledge of the organ builder's art in all its subdivisions, and allowing them to gain experience by actual control of the establishment. When, therefore, both the elder Jardines had been stricken with mortal sickness at the same hour and died, Joseph within less than one and Edward less than three days, the young men were able to carry on their work without interruption.

The Jardines have found that some of their competitors have not hesitated to spread the impression that their business had been terminated by the death of the senior members of the family, or that the standard of their instruments would be lowered. Nothing could be more unjust, for the first statement is not true, and the second the Jardines claim will be disproved by the organs they are now turning out and will continue to produce.

George Jardine & Son have built 1,230 organs of all sizes, including the great organs in the Cathedral and St. George's Church in this city, the Brooklyn Tabernacle (destroyed by fire) and St. Agnes' Church in Brooklyn.

A FIRST-CLASS retail piano salesman capable of managing a business will be open for engagement September 1; record and references given by addressing Piano Salesman, care THE MUSICAL COURIER, New York.

WANTED—Outside piano salesman, for Philadelphia and vicinity. Best of reference required. Address P., THE MUSICAL COURIER, New York.

Abominations:

Sticky Actions,
Rattling Actions.

Dealers, ask for the Roth & Engelhardt—they never get out of order.

Roth & Engelhardt,
St. Johnsville, New York.

THE GORHAM TROUBLE.

WE publish in another column a report of a Worcester, Mass., daily paper on the attachments that have been brought by banks against C. L. Gorham & Co. of that city.

Mr. C. A. Williams has been the active manager of this house, Mr. Gorham spending much of his time abroad, giving to Williams for years past power of attorney as a matter of course.

Mr. Williams has always been a staunch friend of John Haines, the son of Napoleon John Haines, trading recently as Haines & Co., and Mr. Williams' firm in Worcester has made a great deal of money out of the Haines pianos, and no matter whether these pianos were made by the old Haines Brothers firm or Haines & Co. they were always called "Haines" pianos by the Gorham and all other firms mixed up in these Haines deals.

The friendship between Williams and John Haines was the true basis of the monetary transactions between them. John Haines after, and even before, separating from his father's old concern had no capital to conduct a piano manufacturing business, and if Mr. Williams gave him \$20,000 of Gorham & Co. accommodation notes in periodical instalments, agreeing to take pianos, the transaction—although risky, like all such transactions—was a fair one if it had been followed by success; followed by failure as a transaction it is of course now condemned. When such deals go through successfully we never hear of them; when they fail a universal howl is raised.

But we beg to call attention to a question involving heredity. What has ever been done by the creditors with Napoleon Haines, the father of John Haines, in whose school of finance and commerce the son was educated? What is this accommodation transaction of the son in comparison with the transaction of the father? Should Haines *filis* be condemned while Haines *père* escapes condemnation?

In all this the Haines piano must be considered as obliterated as a commercial factor, and this is as much to be charged to the conduct of the old, original business as to any subsequent influence. Whatever prestige the piano ever had was secured for it by John Haines, even against the combined influence of his whole family, for there were no legitimate reasons why the piano should ever have been considered an instrument of more than ordinary value outside of the few pianos which John Haines succeeded in improving by insisting upon it.

If we were dealing generally with saints in the piano business we should aid the general denunciation by now condemning this Williams-Gorham-Haines "racket," as such episodes are now fondly called, but there are people of higher standing engaged in them, and it would be poor judgment, besides rank injustice on the general basis of possibilities, to condemn one set of men for commercial conduct which other sets of men are also pursuing. The fact that accommodation paper is constantly afloat, in all lines of trade, makes accommodation paper legitimate, say what you will. No law says that it is illegitimate. It is playing with fire to use it, but it is used; it will be used hereafter, and it is all right so long as it is not generally known to be accommodation paper.

Mr. Gorham will probably be compelled to pay his notes, although this legal aspect of the case we decline to discuss, for our experience in the law has been so varied that we are justified in having no intelligent opinion on that intellectual subject. A technicality now unknown may save Gorham; an old Massachusetts statute may, and again, these things may operate against him; lawyers know more about these things than journalists do.

What will now become of Haines & Co. we leave to the usual fortune tellers and mediums in the trade, who always know these things after they have happened.

Grubbs Assigns.

W. H. GRUBBS, Columbus, Ohio, made an assignment August 28, particulars and figures of which are not obtainable. Two weeks ago W. H. Grubbs claimed assets of \$62,400, with liabilities of \$24,000. He has been in business 15 years.

M. Grubbs' line is Knabe, Hallet & Davis, Blasius, Brambach, Star, Needham and Smith & Barnes.

The annual meeting of the Huntington Piano Company was held August 25 in Shelton, Conn. The following officers were re-elected; A. J. Brooks, president; J. W. Brooks, secretary and manager; R. W. Blake, treasurer. The board of directors are R. W. Blake, J. R. Mason, C. H. Hubbell, A. J. Brooks and W. W. Brooks.

OBITUARY.

Julius Binder.

JULIUS BINDER, a piano dealer, of Rochester, N. Y., died there Monday, August 24, from injuries received a few days before in falling through a railway trestle.

Mr. Binder was a member of the Lake View Band, and accompanied that organization to the State Firemen's Convention in Lockport last Friday. A parade was held during the day, and in the evening there was a prize band concert at Washington Hose House. The Lake View Band played at the concert, and at 11 o'clock started for the railway station. Through some mistake Mr. Binder went to West Lockport and was there told that he was at the wrong station. In order to reach the Central station as quickly as possible he started to cross a railroad trestle that lie between the two stations. He had gone nearly the entire length of the trestle when it is presumed that the big drum he was carrying caused him to lose his balance. He fell to the ground, a distance of 25 feet. A few minutes later a man who was walking under the trestle stumbled over the body. The body was carried to the Eagle Hotel and medical assistance was summoned. It was then learned that the man's skull was fractured. The deceased was 45 years of age.—*Rochester Herald*.

Cyrus J. Brainerd.

Cyrus J. Brainerd, a piano salesman from Dallas, Tex., died in the city of Mexico August 13. Mr. Brainerd was formerly a New York newspaper man. He was 53 years old.

John F. Self.

John F. Self, a piano salesman of Cincinnati, Ohio, died in that city August 24.

Henry Throm.

Henry Throm, an old-time piano workman, died in Reading, Pa., August 23. He was a native of Hesse Cassel, Germany, and leaves a widow and two children. Mr. Throm was 60 years old.

Charles R. Williams.

Charles R. Williams, a piano dealer of Pittston, Pa., died there August 27. Mr. Williams was formerly a member of the firm of Lilley & Williams.

William Tonk Returns.

MR. WM. TONK, of Wm. Tonk & Brother, 26 Warren street, this city, returned from Europe on Friday by the steamer Columbia of the Hamburg-American line. Mr. Tonk has been abroad since June 4. He found that business was good through the countries which he visited, and particularly so in Germany and France. At the Herrburger-Schwander action factory they were actively employed and to the full capacity of the works.

Current Chat and Changes.

A. Stork is a new dealer in Lancaster, Pa.

Hyser Brothers & Prager, Ithaca, N. Y., have sold out to Lent & Moore.

W. H. Broughton, Jr., Salina, Kan., is reported as giving a chattel mortgage for \$382.

I. S. & M. E. Turner, Centralia, Wis., are reported assigned.

Parker Brothers & Co., Boston, Mass., dealers in sheet music, are reported assigned.

Powell Brothers, Great Falls, Mon., are reported as closing out business.

W. C. Totten is reported as about to engage in the music business in Rock Island early in September.

Ager & Miller, Sunbury, Ia., are new dealers.

Geo. W. Schmell will open new warerooms in Peeks-kill, N. Y., September 10.

David Prince, Jr., of Prince & Son, for the firm confessed judgment last Wednesday for \$446.12 in favor of Isaac Freeman, and \$888.12 in favor of Leon Levin. These judgments are against the property, which has been sold to J. Looschen, of Paterson, N. J., for \$10,080.10. Mr. Looschen proposes to continue the business.

Emma Hansing, daughter of Siegfried Hansing, of Hansing & Scott, is to be married in the fall to G. Kiesewetter, a musician of Evansville, Ind.

Mr. Widenmann Presides.

AT the first session of the Democratic Sound Money Convention, held in Syracuse, N. Y., Monday last, Mr. Robert A. Widenmann, the chairman of the State Committee, presided in a dignified manner, and at the opening of the session delivered the following speech, which is most excellent as a speech:

"FELLOW DEMOCRATS—And when I say Democrats I mean men who are true to the principles of Democracy as laid down and maintained by Jefferson, Madison, Seymour, Tilden and Cleveland. [Applause.] I mean men who will not follow the heresies which are offered to us in the name of Democracy at Chicago. I mean men who do not believe that 53—aye, later on, 45 and 40—make 100. [Applause.] I mean men who oppose the building around this country of a silver wall which would be more costly and more detrimental to the advancement of the progress of this country than any Chinese wall that has ever been built. I mean men who will not allow that our Supreme Court should be debauched and brought down to the level of a tool of a political organization [applause]; I mean men who stand by civil service reform—men who uphold those principles for which our fathers fought, for which we are fighting, and men who will uphold them for coming generations, and believe that they are the only ones which will lead this country to its highest and greatest destiny [applause]; I mean men, gentlemen, who will grasp the standard of Democracy from hands which would defile it, and retain it and keep it for us and future generations, and I mean men also, gentlemen, who prefer defeat with honor to victory with dishonor." [Applause.]

During the session Mr. Widenmann was elected a delegate from the Twenty-third District to represent it at the Indianapolis convention of the Sound Money Democrats to be held next week. At the same time Mr. Widenmann was unanimously re-elected chairman of the State Committee, the honor of a re-election being conferred on him for distinguished services rendered his party.

Mr. Widenmann is a member of the firm of Strich & Zeidler, and the reward given him for political services reflects credit and honor on the music trade.

Schaeffer Negotiations.

MR. I. N. RICE, of the Schaeffer Piano Company, of Chicago, is in town to meet the creditors of the company. Mr. Edmunds, of the Chicago Piano and Organ Supply Company, met Mr. Rice yesterday. The general opinion is in favor of any plan to restore the company to its functions as litigation would certainly reduce the opportunity to get any appreciable value for the assets.

"The Nation's Favorite."

AN American instrument of American invention, the Autoharp, easy to play, easy to buy. Alfred Dolge & Son, of New York, the general sales agent for the C. F. Zimmermann Company's Autoharps, of Dolgeville, N. Y., had designed for them a show card which is exceedingly handsome and artistic, and which is intended for all retail places of business where the Autoharp is sold.

The card is in colors. An American Eagle with spread wings has grasped in its talons an Autoharp. As a background two American flags are draped around a section of the globe representing North America. The figures occupy a space of about 10 inches in the centre of the white card, which is large enough to afford a wide margin. The lettering is about as has been given at the beginning of this sketch, and is printed in blue.

The effect of the card is striking yet chaste, and the card is a very happy creation for calling the attention of customers to this modern musical instrument.

Mr. Louis Bach Returns.

MR. LOUIS BACH, of Kranich & Bach, returned on Thursday last from a three weeks' trip West. It was a trip purely for pleasure, and he was accompanied by the Misses Bach, his sisters.

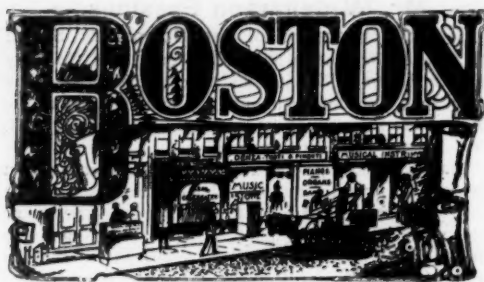
He passed a week in the Yellow Stone Park district, visited the great mining camp at Butte, Mon., and inspected the large silver and copper mines, smelting works, &c. From there he went to Salt Lake City, Colorado Springs, Pike's Peak and Denver.

Mr. Bach reports the trip a most enjoyable one and that he returns feeling in perfect health and vigor.

The matter of business was not considered by him for a moment while away. It was a vacation in the fullest sense of the word.

WANTED—A competent piano polisher and varnisher to go to a leading music house in Tennessee. Permanent employment to right party. State salary expected and give references. Address Polisher, care THE MUSICAL COURIER, New York city.

PERSONAL—We will pay \$10 for authentic information as to the address and present occupation of one T. H. Smith, a piano salesman who was employed some years ago by R. Dorman & Co. and Jesse French, of Nashville, Tenn.; H. G. Hollenberg and E. Witzman & Co., of Memphis, Tenn., and Thos. Goggan & Brother, of Galveston, Tex. Address Legacy, care THE MUSICAL COURIER New York city.



BOSTON OFFICE THE MUSICAL COURIER,
17 Beacon street, August 29, 1896.

THE depression which was visible during the early part of the week, caused by the assignment of the Emerson Piano Company and of O. J. Faxon & Co., has to a certain extent disappeared, so that at the present time there seems to be a more hopeful feeling for the immediate future than during the past three or four months.

In several instances a slight improvement in business is noted. At any rate the end of the week closes better than it began.

As stated in THE MUSICAL COURIER of last week the Emerson Piano Company assigned on Tuesday, August 25, to Mr. Charles Torrey, president of the Boylston Bank, Mr. James F. Powers, and Mr. Jesse F. Wheeler, who represents the law firm of Long & Hemenway, attorney for the Emerson Piano Company.

The direct liabilities are about \$150,000 and the assets are three or four times that amount, say about \$450,000.

The direct cause of the failure was the stringency of the money market, it being impossible in the present condition of business to obtain cash upon even the very best securities.

Already there has been an account of stock taken at the factory, and there will be a statement ready early in the week. Their object now is to hurry things along as rapidly as possible, so that a settlement can be made at an early day.

Telegrams and letters of sympathy have been received from all over the country. Their friends have called personally to express their regret, and if it is any help in the time of trouble to know that staunch friends are testifying to the upright and honorable character of the individual members of the Emerson Piano Company in all their dealings, both in private and in business, why, then, Mr. Powers, Mr. Kimball and Mr. Gramer must derive some little comfort from the many evidences of friendship they have received.

It is too soon to make any positive statement about the future, and the company prefers to wait until something definite has been reached before saying anything more than has been stated above.

Interviews with the various piano houses in regard to the failure of the Emerson Piano Company elicited from everyone a strong expression of sympathy with them in their trouble.

Chickering & Sons' representative said that while they did not know any of the details of the failure they regretted exceedingly that the house was in trouble. It was hard for Emerson, hard for business houses generally.

Vose & Sons extended their sympathy to the Emerson Piano Company, and were sorry to hear of the failure.

Mr. Edward P. Mason said it elicited his sympathy as much as any failure that has ever taken place. He always thought it a well managed house, and supposes it is the result of the unusual condition of business.

Mr. F. W. Hale, of the Merrill Piano Company, is out of the city.

Mr. Thomas F. Scanlan felt deeply sorry that an old house like the Emerson should have been obliged to assign, and expressed much sympathy for them.

Mr. S. A. Gould sent a letter of sympathy to Mr. Powers.

Mr. E. N. Kimball said he could sympathize most sincerely with the Emerson Company.

Mr. Charles Bourne regretted the failure of so old established a house. He felt that it affected all others in the same line, and in that way was not only unfortunate for the members of the firm, but was a general misfortune.

Mr. Handel Pond also expressed his sympathy.

The general opinion is that the embarrassment is but temporary, and that their affairs will soon be in shape to resume business.

O. J. Faxon & Co. assigned on Saturday, August 22, but the matter was not generally known until the following Wednesday morning, although there were rumors about on Tuesday which could not be verified.

The assignees are Mr. Charles B. Southard and Mr. Edw. A. Church, Mr. Southard being the attorney in the case and Mr. Church the assistant cashier in the Boylston Bank.

The liabilities are about \$80,000 and the nominal assets about \$160,000.

The meeting of the creditors will take place at an early day, in fact the largest of the creditors have already assented to the assignment, feeling that it was best for their interests.

Much surprise has been expressed by many of the manufacturers and dealers at this failure, as there seems to have been no premonition of it in the trade.

Owing to the Faxons being large manufacturers of bicycles they are not as closely identified with the piano trade as in former years.

They have also received many marks of sympathy from their friends, while expressions of regret for the failure have been heard on all sides.

They are preparing a statement which may be ready some time next week.

Mr. Willard A. Vose will return to town on Monday from Poland Springs, where he has been spending the summer.

Business with the Vose house has been good during the week. The retail business is 'way ahead of that of August, 1895, and was quite a rush the past week. They have also had several large wholesale orders this week.

One of their Western agents has taken advantage of the political situation to advertise "16 to 1—that means that 1 Vose & Sons piano is worth about 16 of the ordinary medium grade pianos."

Mr. C. R. Putnam, bookkeeper of the Estey Company, who has been dangerously ill, is able to be out an hour or two daily. He was bitten on the ankle by a spider and blood poisoning set in so that at one time his life was despaired of, but fortunately he is now convalescent.

Mr. Edward W. Reed, manager of Estey & Camp, St. Louis, has been in town this week. He came East to attend the wedding of his daughter, which will take place in Vermont some time during the month of September.

Mr. Karl Fink requested that mention should be made of his having been in Boston this week.

Mr. D. E. Woolley, Philadelphia local manager of Estey & Bruce, was in town returning from his vacation, which he had spent in Rockland, Me.

Mr. O. A. Field was in town for two days on his way from the seashore, where he has been passing his holiday with his family, and left for St. Louis on Friday.

Mr. Henry Willig, of Baltimore, with his wife and daughter, is spending two or three weeks in Boston. They make frequent trips into the country and seem to be enjoying their stay.

Mr. George T. McLaughlin has been elected a delegate to the convention of the sound money Democracy to be held in Indianapolis.

The funeral of Mr. George H. Guilford, for many years a salesman in the Vose & Sons wareroom on Tremont street, took place on Wednesday. Mr. James W. Vose, Mr. H. W. Stevens, Mr. W. W. Stevens and Mr. George J. Dowling attended.

Mr. Chandler W. Smith has received several advantageous business offers, some of which he has now under con-

THE Merrill Piano

HAS COME TO STAY.

118 Boylston Street,

BOSTON.

"CROWN."



PIANOS.

The Orchestral Attachment and Practice Clavier are found only in the "Crown" Pianos.



ORGANS.

The Most Modern and Salable Reed Organs now on the market.

MADE AND SOLD TO THE TRADE ONLY BY

GEO. P. BENT.

COR. WASHINGTON BOULEVARD
AND SANGAMON STREET,

CHICAGO.

sideration, but no decision as to the future has as yet been reached.

It is stated by parties in authority that the building corner of Boylston and Carver streets will not be ready for occupancy until October 1.

Brinsmead v. Brinsmead.

[From the LONDON MUSICAL COURIER.]

THIS case is a strange one, inasmuch as the defendants seem to persistently set law at defiance in a determined effort to use the name of Brinsmead. If they had gone about it in a straightforward manner this old and famous house of John Brinsmead & Sons, that claims to have been established in the reign of William IV., would not have interfered. But it is alleged that they have used the name to pass off goods that they manufactured as those of the older house. Several injunctions have been secured against their using the name. Recently they had tried to turn the partnership into an incorporated company with a nominal capital of £100,000.

This made it necessary for a further injunction, which was granted in the Chancery Division on August 11. Mr. Justice North, in delivering his decision in the case of John

Brinsmead & Sons v. Thomas Edward Brinsmead & Sons (Limited), said: "This was a motion for an injunction to restrain the defendants from selling or exposing for sale any pianos bearing thereon the name of 'Thomas Edward Brinsmead & Sons, London,' 'Thomas Edward Brinsmead & Sons (Limited),' London, or any other name, or combination of names, of which the word Brinsmead formed a part, without clearly distinguishing such pianos from the pianos manufactured by the plaintiffs; and from otherwise selling or passing off, or doing any act calculated to enable other persons to pass off pianos manufactured or sold by the defendants as pianos of the plaintiffs' manufacture."

Mr. Justice North said the evidence satisfied him that Thomas Edward Brinsmead and his two sons, with the assistance of others, had been committing a fraud from beginning to end; they had intended to establish a business by stealing as much as they could from the plaintiffs. In October, 1894, Thomas E. Brinsmead and his two sons were working in the plaintiffs' employ. They were turned out for making and selling pianos on their own account. At the same time a man named Willcox was also turned out of the plaintiffs' employment. These four persons then set up the business of piano manufacturers, under the style of T. Brinsmead & Sons, and carried on business for about a year, starting with a nominal capital of £320.

This was not like a case in which a particular name had been used in an honest manner. Under the circumstances he should grant an injunction restraining the defendants from using the name of "Brinsmead" in connection with the sale, manufacture, or hire of pianos, without adding an express statement that they were distinct from and had no connection with the old firm of John Brinsmead & Sons.

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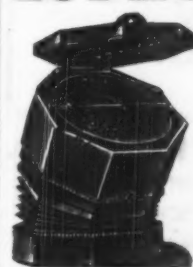
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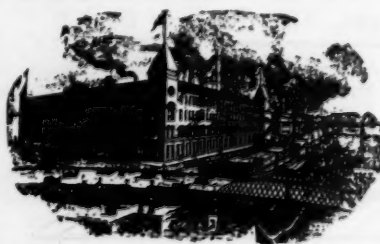
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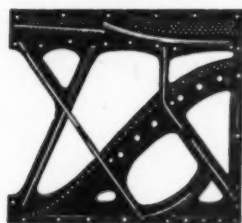
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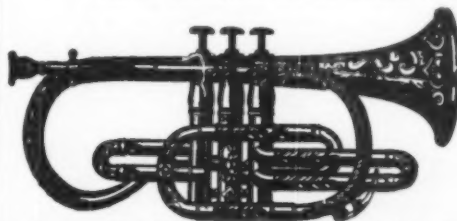
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